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GENERAL DIRECTOR

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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

Volume I—No. 4.

CHICAGO

July 20, 1907



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THE SHOW WORLD

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Published at 87 South Clark Street, Chicago, by THE SHOW WORLD Publishing Co.
WARREN A. PATRICK, GENERAL DIRECTOR

Volume I—No. 4.

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July 20, 1907

DRAMA IS RADICALLY CHANGING

Like Clothes, the Styles of Entertainment Are Guided by Popular Taste—Plays of Today Show Gradual Retrogression—Extravaganza Dead, Future of Vaudeville Doubtful.

BY DAVID B. HENDERSON

laugh when art is mentioned in connection with the stage. Art has no place there.

This condition also is a reflection of

crowd. They can often "draw" in an inferior play if they have been nursed into widespread popularity by the manager who knows his business, and when



DAVID B. HENDERSON.

Sykes Photo, Chicago.

In the world of extravaganza as it existed a few years ago, few men were so conspicuously prominent as David B. Henderson, who contributes an article upon the drama for this issue of THE SHOW WORLD. Mr. Henderson is an old-time journalist and well-known as an art and dramatic critic. He was born in Edinburgh, Scotland in 1854, and for twenty years past has been recognized as the most practical and daring stage producer in this country.

the present commercialism, which sacrifices sentiment, chivalry, poetic ideals and everything that makes life sweet and worth living. But this will change when the masses, if they ever do, get over the restless, reckless, absorbing chase after shadows.

Western Drama Rampant.

At the present time the western drama and vaudeville performances are rampant. Besides this, a "star" who in too many cases has small claim to the name of actor, fills the eye and attracts the

dramatic fustian have become thoroughly and painfully familiar to the public the writer's occupation will be gone unless he turns his attention to other fields.

Opinions as to Vaudeville Differ.

As to vaudeville's tenure of popularity there is a divergence of opinion. Some say it will live forever; while others believe they can see the winding sheet enfolding. There certainly seems to be some ground for the prediction of the latter unless a radical change occurs on the stage after the present crop of acts become exhausted. The profits have been enormous, but the public have had a surfeit of acrobats, bell-ringers and sidewalk conversationalists. Available headliners have been pretty well used up. From now on I have no doubt the playlet from recognized authors will be the thing and better material to keep their ships afloat they could not have.

There is one thing, and an important one, the vaudeville managers in the large cities have taught the managers of high-priced theaters. Cleanliness and attention to the comfort of their patrons was practically unknown. Keith in Boston and Philadelphia, and Kohl & Castle in Chicago, have revolutionized the theater in this regard.

Extravaganza Disappears.

With the elimination of the drama with its virility and strength, the substitution of vaudeville stunts and frothy imitative music for opera and the absolute disappearance of the librettist, who could write lines and pointed dialogue and tell a story, the extravaganza has disappeared—I mean the extravaganza evolved from the juvenile literature of England, France and Germany. It was an entertainment that appealed and ever will to the young children and the elder children. The stories are classics. They have been an important factor for more than half a century. The stories appealed to the children, because they were romantic, chivalric and altogether sympathetic. When the children are interested you have the grown-up people. Stupid laws have something to do now with the transportation of those classics to the Illinois stage, I am told. Later an Eastern firm made a contract with Arthur Collins of Drury Lane to ship his pantomimes here with the privilege of rewriting to suit American taste. After they got them they did not know what to do with them. The principal boy and girl should embody the spirit of sentiment, romance and chivalry. They vulgarized it. They made the two slangy New York soubrettes and recorded failure after failure. Now the contract has been cancelled and this line of stage production has been eliminated. But it will come up again because it paid, and always will when intelligently staged.

Chicago a Producing Center.

I have often been asked my opinion of Chicago as a producing center. My conviction that this was the natural center of the country has never wavered since 1880. In 1885, when I spoke to my confreres in management—McVicker and Hooley—they thought I was carried away by my enthusiasm. But "The Arabian Nights" was produced. It was conceded to be the most pretentious offering up to that date seen upon the local stage. Other pieces followed and when it is remembered that I had to send 4,000 miles to get sketches, armour, material in advanced color schemes, dancers from Budapest, Berlin, Dresden and London, one can imagine the detail undertaken in one of those productions. Yet not one of them failed to make money and no more substantial claim could be set forth for Chicago as a producing center. Chicago is to a large extent today through existing conditions dependent upon New York for its material. But there is absolutely no reason for it.

It is conceded that Chicago, by reason of its situation and the energy it has shown since 1870, will be the financial, the commercial and the amusement center, no matter how New York scoffs at the proposition, for the future empire—and it is pretty near there now) of this country is from here to the Pacific coast. And nothing can stop it.

French Drama is Virile.

Without touching upon the intervening period see the change that came over the theater as A. M. Palmer launched the modern French drama at the Union Square Theater, up to his advent a "variety" house, and which maintained a vogue for fully seven years. Adulterous as it was called by its defamers it possessed bone and sinew. The plays were virile. They were masterpieces of construction and on the whole the morale was good. Dumas fils and Augier were the literary heroes. They were translated by that master of pure Anglo-Saxon, Cazauran, and it was a delight to listen to the terse, unbutchered English from his pen. A wider contrast to the serious French drama of the Parisian Academician was the flippant farce of "The Pink Domino" stamp which held a somewhat feeble footing at the time. Contemporary with this came the flood of opera—which amounted to a renaissance. The products then of such men as Suppe, Millocker, Offenbach, Lecoque and a score of others sent a flood of melody around the world, gladdened the hearts of the masses and pleased the musicianly. Are there any writers today giving birth to such works as "The Black Huzzar," "Boccaccio," "La Grande Duchesse," "La Fille de Mme. Angot," "The Mikado," etc.? They are as distant upon the horizon as is a successor to Edwin Booth or Forrest. Since then the opera has degenerated into a mass of vaudeville stunts, synecopated time, and an almost entire lack of story is noticed, while the music in most cases is paraphrased from what has gone before.

Plays Show Retrogression.

Plays of today show a similar retrogression. One of the recent of the big box office successes must have been written, it may be said, by the author with a paste brush in one hand, a pair of shears in the other and with the bunch of American Western pieces which have passed muster in the past two years lying before him. It is true that in stage mechanism and in the application of electricity, the stage carpenter-author in the fierce lurid melodrama have been enabled to furnish thrills in sufficient quantity to hold a vogue, particularly in the cheaper theaters. But too often the play is lost sight of and the story of the melodrama of the past telling a story dramatically with true types of character and teaching a moral has almost been relegated to the dust-coated shelves.

Much of the present condition is due to the viewpoint of most managers—that the theater should be regarded simply as a place to make money. Most of them



Music and Song



By C. P. McDONALD



THE EDITOR WILL BE PLEASED TO ANSWER ALL QUESTIONS RELATING TO, OR TENDING TO BETTER, THE MUSIC PUBLISHING BUSINESS.

ALL COMMUNICATIONS AND MANUSCRIPTS SHOULD BE ACCOMPANIED BY SUFFICIENT POSTAGE FOR THEIR RETURN.

A LITTLE over three years ago the F. B. Haviland Publishing Company was incorporated. It began business in New York, the headquarters of a great majority of the larger publishers, in a small, unpretentious way.

Fred Haviland is one of the youngest publishers in the business today in point of years, but one of the oldest-viewed from a standpoint of business integrity and aggressiveness. For a score of years he has been learning the details of one of the most precarious businesses in the world—music publishing. Today he is still learning (though conceded to be one of the brainiest men in the game), learning that no fountainhead of a similar concern has anything on him, and that some of the wisecracks would do well to study his methods.

Fred started in the business at \$3.50 per, dishing out music over the counters of Charles H. Ditson & Company. He held this position for many years, garnering knowledge that would eventually place him in the front ranks of the publishing fraternity. Severing his connection with the Ditson firm, he joined Pat Howley in a little business of their own, which soon grew into flattering proportions. When the late Paul Dresser was taken into the firm, the company reached a zenith which has, I hardly think, been equaled by any other like company. We all remember "On the Banks of the Wabash, Far Away," "The Blue and the Gray," and other tremendously popular publications of the Howley, Haviland & Dresser company, "The House on Broadway."

After Mr. Haviland's withdrawal from this firm, Howley & Dresser filed a petition in bankruptcy, though, it is understood, with assets sufficient to meet the outstanding liabilities. Paul Dresser died. P. J. Howley has a well established business of his own in New York City, and Fred Haviland, who has also become an independent publisher, is today one of America's representative producers, having scored many big hits and numerous wonderful sellers, the latter being of such dimensions as to enable Mr. Haviland to purchase a very comfortable summer home at Pleasantville, New York, and invest in other income-producing enterprises.

The work of Eddie Madden and Teddy Morse has been an all-important factor in the success of the Haviland company, for with two of their numbers, "Blue Bell" and "Way Down in My Heart I've Got a Feelin' for You," Fred inaugurated his company, the former number, it being stated, holding the record for numerical sales.

Madden and Morse, however, did not continue writing hits together. Madden is writing with all who have the melodies, Morse is writing with a charming ditty maker, Jack Drislane, and "Arrah Wannah" is the result of their collaboration, though many others could be mentioned.

Mr. Haviland is an untiring worker, genial and well liked, and his business activities are marked by an energy and dash which at times startles and awes. He has good writers, is a fearless advertiser, gets the money and spends his summers in the country. Such a combination will spell "Success" the world over.

Mr. Armstrong, of Armstrong & Holley, told me a story yesterday which will bear repeating.

Louis Goldberg, manager of the Grand Vaudeville Theater, Joliet, Ill., thinks himself a musician. During rehearsal recently, the orchestra was running over a number of difficult pieces, when Louis happened to notice that the drummer was idle. Jumping up and glowering at him, he yelled:

"What's de mattah? Why you loaf?" The drummer explained that he had eighteen bars rest in his score at this particular point.

"Rest, hell!" hollered Louie. "You ain't paid for resting. You git busy and play the drum some more."

"The hearing of good music by a growing boy is an all-important factor in his training," is the opinion of Myron E. Lawler, superintendent of the Illinois Manual Training School at Glenwood, Ill., "for music lends zest to his tasks and inspires good thoughts in the impressionable mind of the youth."

One of the features of the Glenwood school is a brass band of twenty-six pieces, composed of boys ranging from 11 to 15 years of age. Most of the boys in the school come from the juvenile court and the remainder from other Cook county institutions. None of them had any knowledge of music when they entered the school, but under the tutelage of T. H. Davidson, instructor of music at the institution, the young musicians

have developed until they now have a repertoire of nearly fifty selections.

From New York comes the report that there are several more than clever numbers in Fred Chaplin's score of "The Maid and the Millionaire," now playing the Madison Square Roof Garden. The more successful numbers are given as "Never Had Such a Time," "The Lady or the Ship," "My Coney Island Queen," and "Kitty O'Neill."

The Victor Royal Venetian Band played to large crowd of music lovers at Casino Pier, Brooklyn, July 4.

I am in receipt of a very dainty 25-page catalogue from J. H. Schroeder, 10 East 16th street, New York. There are hundreds of pieces published by Mr. Schroeder listed in this catalogue, and the grades from the easiest to the most

"Still another said: 'I hope to pay this week or go to hell.' HE'S GONE."

This is a most sacrilegious piece of literature to be circulated, and we are at an utter loss to understand wherein it has any application to the music publishing business.

In a letter just received from the Royal Music Co., 1 Union Square, New York City, it is announced it is the intention to dissolve the firm within a few weeks.

Frank Holton & Co., 105-9 East Madison street, Chicago, make the following claims for superiority for Holton band and orchestra instruments:

"Because competitive tests with every high grade make prove conclusively the superiority of the Holton."

"Because they were designed and perfected by an expert instrumentalist of national reputation."



F. B. HAVILAND.

One of the most conspicuous figures in the music-publishing world is F. B. Haviland, head of the F. B. Haviland Publishing Company of New York. The firm was organized three years ago and has produced numerous successes.

difficult are indicated. Those interested should apply for one of these catalogues, which will be sent to any address on request.

At the Brighton Beach Hotel, Brooklyn, Slafer's band is giving daily concerts.

Shannon's Twenty-third Regiment band was the choice engaged by the management of the Knights of Columbus on the Fourth of July, for their celebration at Prospect Park, Brooklyn.

Carl Bunge and his band, playing at Bismarck Garden, last week featured the following numbers: "Wedding of the Winds," waltzes, by Hall. Selections from "Alice in Wonderland," by Herbert; March, "Onward Boys," by Bunge; march, "The Stars and Stripes Forever," Sousa; Kremer's medley of popular airs; "Moonlight," serenade, Moret; selections from "The Red Mill," Herbert; "Hail to the Bride," march, Rosey.

Soloists with Bunge's band last week: William Beilschmidt, trombone; Miss Anna Corver, vocalist; Miss Elda Dushoff, soprano; Alfred F. Ziehm, cornet; George Kopp, cornet; Hermann Braun, trombone.

The following paragraphs are being spread broadcast by the New York Music Pub. House, 1433 Broadway, New York:

"The Fate of a Gentle Touch. From a dear friend:

"One of them said: 'I will pay Saturday night, if I live.' HE'S DEAD."

"Another said: 'See you tomorrow.' HE'S BLIND."

"Because they are honestly constructed, of the finest material, and by the best and most skilful workmen obtainable in this country or in Europe."

"Because we pay no 'great artists' for boosting our make, which expense would have to be added to the cost of your instrument."

"Because Holton instruments are sent on approval to intending purchasers and you are under no obligation to buy if you do not find them to be all we claim them to be."

Worth investigating.

The Marsh Music House, Decorah, Ia., report an ever-increasing demand for their new band and orchestra numbers, as follows:

Band: "Bell of Arkansas," by Knoll; "King," by Thomas; "La Follette," Davis, and "Greeting to Roosevelt," by Belden.

Orchestra: "Belle of Arkansas," waltz; "LaFollette," march and two-step; "Black Rose," three-step, and "Golden Gate," quadrille, by Thomas.

Will H. Smith, publisher, Dixon, Ill., reports he is having a big demand for C. E. Duble's new march, "Under White Tents," which has just been issued for bands consisting of 32 parts.

The Western Uniform company, 226 Clark street, Chicago, report a very heavy sale of their band uniforms. Among the bands now equipped with the uniforms of this company may be mentioned Phinney's United States band, Pullman band, Weldon's Second Regiment band, DeBaugh's band, American band, and Brooke's Chicago Marine band.

The company is now making a special offer on style 399 D, coat, pants and cap complete, all wool cloth, any color, at \$9.85. Their 40-page catalogue is interesting.

The Bryant-Newell Co., 14-16 Macomb street, Detroit, Mich., inform me that the New Perfection Model Rex Bb cornet possesses the same wonderful acoustic properties as their invincible model, which has made the name of Rex famous, and has the added advantage of an ingenious system of leverage that allows the performer to pull the quick slide to A at the rear of the third valve and the same movement draws out the first and third valve slides, turning them automatically in an instant and making the cornet in tune with itself with one movement of the left hand. Positively in tune both high and low pitch.

Lyon & Healy's "Own Make" band instruments are being used exclusively by many of the greatest artists, including members of Sousa's band, The Kittles of Canada, U. S. Marine band of Washington, D. C., Brooke's Chicago Marine Band, Ellery's band, Sorrentino's Banda Rossa, Innes' band, Gargiulo's band, Creatore's band, Theodore Thomas Orchestra, and a host of others. They are made right here in the firm's factories at Union Park. Band leaders should write Dept. B (factories) for their special new proposition on all their "Own Make" band instruments.

Paul Wexman, manager of the Kremer Company's band and orchestra department, is back at his desk after a pleasant and well-earned vacation. Since joining the Kremer forces a little over a year ago, Paul has made wonderful strides in making the band and orchestra department of this house almost second to none.

"Fairly Queen," Percy Wenrich's charming little intermezzo, promises to be the biggest seller the McKinley Music Co. have ever published. That's going some.

C. M. Chapel & Co. have put in a complete line of the McKinley Ten Cent Edition. They report a good sale.

That team of delightful writers, Branen and Lloyd, have three numbers in press I think mighty well of. "More I Cannot Say," a high-class ballad, is equal to "Good Night, Beloved, Good Night," "Dreaming," or anything I can recall to memory now. "I'll Be There On the Square," a march song, is charming in its rhythm and dash. But what I consider their crowning effort is "Night and Day," a novelty song. The story is well told and has glimmerings of originality, and the melody shows Lloyd is improving with each subsequent composition. Branen's lyrics, too, in his recent work, denote a more careful attention to detail and perfect rhyme. Both boys are genuinely clever, and are now getting to the point where they are happily wedding each new set of words to an appropriate melody.

A song written years ago by John F. McWade, known to all Chicago music lovers, is being published for the first time for the benefit of his sister, Susan McWade, who lives on West Huron street. Mr. McWade died several months ago.

The song is entitled "The Want of You," and was often sung by its author at banquets. The words are tender and expressive and those who have heard it declare it will be a success.

"There wasn't a dry eye in the house when John McWade would sing that song," said Thomas Noonan, treasurer of the Illinois theater. "It is a particularly appealing song and ought to be successful. Mr. Davis, who always lends a helping hand to actors and singers who are in straitened circumstances, is financing the publishing of the song. One refrain in the song runs:

"It hammers at my heart the whole night through,
This want of you, this want of you!
Mad with demand and aching with despair,
It leaps within my breast, and you are where?

God has forgiven—or he never knew
This want of you, this want of you!"

John McWade was the baritone in the old Grace Church choir. He sang with Jessie Bartlett Davis in that choir and afterward with the Bostonians. He was also with the Schiller Opera Company and was a member of Will J. Davis' Chicago Church Choir Opera Company.

If the publication of "The Want of You" is a financial success, Mr. Davis will publish a series of songs written by Mr. McWade.

Frank Sheridan, the Wainwright of "The Man of the Hour," is a composer who could be more prolific with good results. Sometime ago I received a copy of his well-known "Parisian Patrol," and after hearing it played by Harry Alford, the popular Chicago arranger, I unhesitatingly pronounced it a piece of genuine merit. At that time, however, I had not heard his new two-step, "The Man of the Hour." Having heard this, I am impatient to see more of his work, for in this last number he gives promise of developing into a composer entitled to a seat in the front ranks. His new march is being featured at the Illinois as an entr'acte specialty.

Let us have some more, Frank.

* * *

Paul Schindler, responsible for the many tuneful melodies in "The Isle of Spice," has succeeded William Frederick Peters as musical director of "A Knight for a Day" Company at the Whitney Opera House.

* * *

Publicity Manager Tom Prior, of Riverview Park, Chicago, says the patrons of the park will be surfeited with the best band music procurable this season, the following musical aggregations having been booked: Duss and his band, July 7-20; Thomas Preston Brooke and his marine band, July 21-Aug. 3; Navassor Lady Band, Aug. 4-17, followed by the famous Kilties Band.

* * *

Liberati and his band are playing at Luna Park, Washington. The band is very ably supported by Chevalier Albert Guille and Miss Estelle Taylor, operatic soprano.

* * *

George Cohan is said to have three big songs in "The Honeymooners," a revised edition of "Running for Office," now playing the New Amsterdam Aerial Gardens, N. Y., as follows: "Make a Lot of Noise," "Just Kids," and "We Thank You Very Kindly, Mr. Bingham." George can write some songs.

* * *

Jean de Bacher and his band of 20 musicians recently finished an engagement at West View Park, Pittsburgh. The park has a new band stand.

* * *

Moyer's Band, with Marjorie Barrett, vocalist, is playing at Kennywood Park, Pittsburgh.

* * *

Nirella's Band is playing at Southern Park, Pittsburgh, with Earl Lindsey as vocalist.

* * *

Arndt's Military Band of 30 pieces is furnishing the music at Wonderland, Indianapolis, Ind.

* * *

No, Al Gumble is not a street-car conductor. He is a song writer of note who came into prominence with a certain song entitled "Kat'rine."

* * *

Joe Harris' favorite song is "Honeymoon."

* * *

Isidore Witmark says the launching of the American Music Stores means restoration of dignity to the music business. Overtime work for the Stores.

* * *

Vesta Victoria's hit, "Poor John," has no reference to "Bath House John," who wrote "Dear Midnight of Love."

* * *

Dear Idler: Did W. C. Powell write "The Gondolier" in Italy as reported? Answer: No, dear reader. Mr. Powell wrote "The Gondolier" in anticipation.

* * *

Anton A. Nelles has a new straw hat. Exchanges please copy.

* * *

A reader would like to know if all song writers are as fond of Sol Bloom as Jim O'Dea. Answers solicited.

* * *

Bob Adams says there is no truth in the report he has been commissioned to write The Hague peace conference dirge.

Victor Kremer denies the statement that he had his hair trimmed on top. He says it is a bald assertion.

* * *

Lew Sully, "Little Lew" his friends call him, who weighs 269 avoirdupois, used to be a semi-pro ball pitcher.

* * *

Only a few of us know that Homer Howard once studied for the ministry.

* * *

Alfred Solman wishes it to be emphatically understood he is not a Hibernian.

* * *

Al Brown paid his cigar bill last week. Al must be making money.

* * *

William McKinley, president of the McKinley Music Co., is gifted with a fine melodious voice. His arrangements are all in Q.

* * *

To Mayor Schmitz of San Francisco: Subscribe for THE SHOW WORLD to while away the leisure moments.

* * *

Gus Edwards shook hands with King Edward once. This particular



CHEVALIER ENRICO GARGIULO.

Noted as a singer, composer and band leader, Chevalier Enrico Gargiulo is a prominent figure in the international field of music. He is a conductor of signal ability and his fame is world-wide.

King Edward was a race horse in Louisville.

* * *

Mose Gumble was not appointed a member of the Russian Duma while in Europe.

* * *

It is now up to some bard to dedicate a song to the jugglers of iced drinks.

* * *

The Teller Publishing Co., 6060 State St., Chicago, has just issued a new march characteristic by John Arnold, entitled "Ionita," which they say will be featured all season by Sousa's band.

* * *

New bands have been organized in Simmons and Goodwell, W. Va.

* * *

It is reported that Victor Herbert has been engaged by Oscar Hammerstein to write a musical score to J. M. Barrie's "Peter Pan." The new work will probably have its first American production before the close of the season at the Manhattan, New York.

WITH THE

BANDS AND ORCHESTRAS

BY C. P. McDONALD

THE EDITOR WILL BE PLEASED TO RECEIVE COPIES OF MUSICAL PROGRAMS AND TIMELY AND INTERESTING NEWS ITEMS, SUCH AS FORMATION OF NEW BANDS AND ORCHESTRAS, MEETINGS OF LOCAL FEDERATIONS, ENGAGEMENTS, Etc.

CHEVALIER ENRICO GARGIULO comes of a musical family. His father, Eugene Gargiulo, was a famous baritone opera singer of "La Scala" Milan and "San Carlo" Naples, Italy.

Young Gargiulo had the advantage of being brought up in a musical atmosphere. Being the youngest of a large family and the favorite companion of his father, he was constantly by his side. He pursued his studies under eminent masters, and at the age of nine made his debut, playing the fifth "Air Varie" by De Beriot on the violin. At eighteen he made a concert tour of Italy, France and Spain as conductor of a forty-piece orchestra. His success was so pronounced that he was appointed bandmaster in

volume of sound when the occasion demands it. It is equally proficient in rendering the pianissimo passages and in time and expression there is little that could be criticised adversely.

The band is under the capable management of Mr. A. Dennison, Orchestra Hall, Chicago.

Notes from Jos. W. Stern & Co.

Daisy James is creating a favorable impression atop the New York Roof Garden with her smart songs, "Everyone's in Love with Someone," "Horse and Cart," and "I Want My Daisy."

Bert Morphy is going big with "She Was a Grand Old Lady" and "Southern Star."

Leah Russell, "The Belle of the Ghetto," is making a hit with "Marie from Sunny Italy" and "Under the Rosenbloom."

Adele Ritchie's big hit in "Fascinating Flora" is "You Splash Me and I'll Splash You," by Arthur Lamb and Alfred Solman. Miss Ritchie has special scenic effects, and the song is given four or five encores at every performance.

Lillian Doreen, the latest English comedienne to visit us from "the other side," is singing the Stern's songs exclusively. Her repertoire includes "Marie," "Everyone's in Love With Someone," "Kitty O'Neill" and "I Lost Her in the Subway."

The hit of the show at the Madison Square Roof Garden is made by Tom Hanlon with "Kitty O'Neill."

New Edison Records for July.

- "I Want You for My All Time Girl" (DeKoven).
- "And a Little Bit More" (Fischer).
- "While the Birds are Singing to Me" (Fulton).
- "I'd Live or I Would Die for You" (Ball).
- "Dream of the Rarebit Fiend" (Thurman).
- "Because I'm Married Now" (Ingram).
- "You'll Not Be Forgotten, Lady Lou" (Meyer).
- "The Broken-Hearted Sparrow" (Bendix).
- "You'll Have To Wait Till My Ship Comes In" (Evans).
- "I Know Dat I'll Be Happy Till I Die" (Rogers).
- "Hymns of the Old Church Choir" (Solman).
- "Sweet Jessie Dear" (Fontelle).
- "Save a Little Money for a Rainy Day" (Silver).
- "It's Great to Be a Soldier Man" (Morse).
- "Shoulder Arms March" (Rose).

Arthur Hahn, Chicago's most popular baritone, is making the hit of his career at Riverview Park, singing with Pat Conway's Ithaca Band.

The following act, which is in effect in the State of New Jersey, is self-explanatory:

"Any person who causes to be publicly performed or represented for profit any unpublished, undedicated or copyrighted dramatic composition, or musical composition known as an opera, without the consent of its owner or proprietor, or who, knowing that such dramatic or musical composition is unpublished, undedicated or copyrighted, and without the consent of its owner or proprietor permits, aids or takes part in such a performance or representation, shall be guilty of a misdemeanor."

The following act relative to unpublished dramatic and musical compositions is in effect in the state of New Hampshire:

"Whenever any person, firm, association, or corporation is the owner of any literary, dramatic, or musical composition and the rights of the author pertaining thereto, and such composition has not been copyrighted, printed, or published * * * it shall be unlawful for any other person, firm, association, or corporation to publish, produce, print, or sell, or offer to sell the same without first obtaining the consent of the owner thereof. * * *

"Any violations of any of the provisions of this act shall be punished by imprisonment in the county jail for a term of not less than three months nor more than one year, or by a fine of not less than one hundred dollars nor more than two hundred dollars, or both."

Duss and his band, after a three weeks engagement at Col. John Hopkins' Forest Park Highlands, began their annual visit to Riverview last Monday. Brooke follows Duss.

RAJAH AND HIS RECORD-MAKERS

RAJAH, the elephant, has been dead several years, but the oldest inhabitants of Argentine, Kas., where the Lemon Bros. shows and Rajah took up their winter quarters in times past, still remember the famous beast which was advertised as two inches taller and at least 200 pounds heavier than the late lamented Jumbo.

Circus press agents are wont to boast of their elephant fakes, but in my humble opinion, Rajah was the subject of more and greater fake stories than all the other elephants in the world combined.

And these fakes were not due to the energy of a press agent, for Lemon Bros. always put this gentleman on the shelf during the winter period. No, it was a quartette of energetic rural correspondents who were largely responsible for the publicity given to Rajah.

Rajah Subject of Fakes.

Argentine, Kas., is about seven miles from Kansas City. The Kansas City newspapers watch Argentine just as the New York papers watch Jersey City and Hoboken. Argentine was just far enough away from the home office for the local correspondents to successfully plant their fakes without fear of successful contradiction and Rajah was known as the rainy-day life-saver.

The circus people, of course, would stand for anything and once a story appeared in the newspapers, the managers at winter quarters would be more than willing to back it up with affidavits.

Correspondents Are Active.

To one Doc Shively, formerly Argentine correspondent of the Kansas City Star, Rajah and the other attractions of the Lemon Bros. shows owed columns of publicity. Shively was the pioneer correspondent in Argentine and he always introduced the new men from the other papers.

One of the first degrees for the new correspondent was an insight into the Rajah fakes. Shively never tried to scoop his rivals on these stories. He wanted to make the fakes good by having them printed in at least one other newspaper.

Saturday usually was a dull day at Argentine and often I have heard Doc remark: "Let's go out to the winter quarters and see if we can't put Rajah on a rampage." The old elephant was an awful brute when he got in an ill-mood and it must be said to the credit of newspaper men that most of the stories were founded on a thread of fact. It was not uncommon for Rajah to kick his stall to pieces, such performances generally being followed by a story detailing a panic among all the animals.

Celebrated Fake Story Exposed.

Probably one of the most widely circulated stories about Rajah was the one regarding his being substituted for a switch engine by a crew in the Santa Fe yards. The story went on to relate how the switch engine broke down and the switchmen, desiring to move thirty-two cars to another track, solicited the kind offices of the circus management, which readily offered Rajah as a substitute. Rajah was said to have pushed thirty-two freight cars, some of them loaded, a distance of 200 feet.

This story was printed in every section of the United States, not alone in the daily and weekly newspapers, but in many high class periodicals. It finally found its way to England, where it was printed in many London and provincial newspapers, and it was even translated by newspapers in Germany and France.

Reporter Looking for "Scoops."

There strolled into Argentine one day a new correspondent in the per-

How a Quartette of Rural Correspondents Vied with Each Other in Telling Stories of the alleged Exploits of a Guileless Circus Elephant in the West.

BY STEVE O'GRADY

son of Fred Cowan, who had been detailed to cover the town for the Kansas City Journal. Cowan displayed a remarkable degree of energy and not a little ambition. He refused to show the usual degree of warmth to his fellow correspondents and worked night and day trying to scoop us. I was doing Argentine for the Kansas City Times and Shively and I had had a sort of a corner on the Rajah stories.

One Saturday, we decided to hand Cowan a good one, so we stealthily made our way to winter quarters on the outskirts of the city and learned that Rajah had been on a tear the night before, had attacked his keep-

place that the Kansas City papers finally began to look with suspicion on all of them, even a few true ones, but long after the baby lion episode, Rajah was utilized in a thriller that for originality and daring I don't believe has ever been equalled. How much fact and fake there was to this story no one save the circus people ever knew, but it kept top heads on the front page of all the newspapers for three days, set the entire town of Argentine on the qui vive and attracted universal attention.

Rajah Goes On a Rampage.

One night the morning newspapers received information that Rajah had



RAJAH, HIS TRAINER AND HISTORIAN

er, hurling him in the air, and had cut up in various other ways.

Shively and I played up the story strong, while Cowan didn't have a line of it. The new correspondent, however, was determined to get even and he did most beautifully.

Boa Constrictor Swallows Lion.

Unknown to us he visited the winter quarters next day and the result of his visit was one of the baldest fakes ever credited to the Lemon Bros.' Show. He wrote a wild and lurid story of how the big boa constrictor had swallowed the baby lion, William McKinley; how circus employees had worked for hours with fishing tackle, ropes and other things to draw the lion from the stomach of the snake without injury to either and how finally they had to get an ax and kill the boa constrictor in order to save the cub lion. The cub, of course, was reported uninjured, while the carcass of the boa constrictor was exhibited as proof that something had been doing.

This fake was printed on the first page of the Journal, was handled by the Associated Press and circulated all over the country. There was not a word of truth in it and while a carcass of a snake was exhibited it was that of an old timer who had perished several days previously.

Cowan, however, had stung us at our own game and a truce was declared the very next day.

Circus Stories Rouse Suspicion.

The circus stories from Argentine became so numerous and common-

broken from his moorings and was liable to rip the town wide open. The city editors didn't allow their trusty Argentine correspondents "to do" the story, but sent over men from the regular staff.

When the local reporters arrived, Rajah was in the Santa Fe railroad yards, apparently cornered. A score of circus employees, headed by Frank Fisher, the elephant's trainer, were holding a council of war; and a hundred or more town folks were gathered at a safe distance watching the battle.

Rajah remained in the dark all night and the skilled reporters from Kansas City returned and wrote graphic accounts of the outbreak.

People Are Terror Stricken.

Everyone in Argentine was warned that Rajah was loose and in nearly every house in town lamps remained lighted all night and very few people went to bed.

The following morning Rajah moved from his position to a point nearer the Kaw river. The circus people, still pretending to fear the beast, kept up the tension and hundreds of people came over from Kansas City to see the excitement.

Additional reporters were sent to the scene of activity and the escape of Rajah assumed the importance of an international event. Bulletins were telephoned hourly to the evening papers, pictures of Rajah were played up and all manner of wild rumors were printed.

Rajah on the second night moved

into the Kaw river, waded half way out and took up a formidable position on a small island the third day of his freedom.

It was at this stage in the proceedings that the astute circus managers discovered that they had certainly picked up a bonanza. There were never so many newspaper men in Argentine before or since. However, there must be some new thrillers to add to the interest and to furnish foundation for additional first page stories. Then it was that someone sprang a coup.

Headed by Fisher, a dozen men stationed themselves on the bank and with small rifles began shooting at Rajah at long range. Frank Lemon, one of the circus proprietors, announced that he would rather have the animal killed than subject the town to renewed terror. The order was given to shoot to kill.

Looked Like Real Warfare.

The discharge of the rifles proved the most sensational feature of the three-days' fight. It looked like real warfare. Special writers simply annihilated their type-writers and Kansas City and the surrounding country talked of nothing else.

Another interesting feature of the case, as the newspapers expressed it, was that the bullets seemed to have no effect on the brute although with mathematical accuracy figured that they had pumped more than 200 balls into Rajah's tough hide.

On the fourth day there was fresh interest created when it was announced that Trainer Fisher had decided, at the risk of his life, to row out to Rajah island and subdue the beast with grab hooks.

Daring Trainer Subdues Rajah.

Hundreds watched with bated breath the daring trainer. Rajah stood his ground and looked curiously at his trainer. Fisher landed on the island, about twenty feet from the elephant, and seemed to spar for an opening. Rajah didn't move. Fisher approached softly. Rajah was calm.

Just what passed between Rajah and Fisher is not quite clear. Fisher seems to have said "Hello, Rajah" or something like that, while Rajah apparently tried to shake hands.

Docile as a lamb, the elephant was led back to shore and then to the winter quarters, and Argentine's greatest elephant story passed into history.

Only True Story Disbelieved.

The Kansas City editors always thought that something had been handed to them on this Rajah episode, but they consoled themselves with the decision that someone had surely made a most scientific job of it.

The show took to the road and a few months afterward a query came in from a little town in Texas which read: "Frank Fisher, trainer of the Elephant Rajah, killed while trying to subdue the beast. How much?"

The telegraph editors smiled and the query found its way to the waste basket.

About a week later it developed that the story was true. Rajah had actually killed his trainer and it is probable that the only real incident in the big elephant's life had been turned down by the copy desk.

Vaudeville has been added to the features of the Wonderland theater at Mankato, Minn. A new entrance is also being built.

A tax has been fixed by the city council of Camden, N. J., on all moving picture shows. Hitherto there has been no tax imposed on amusements of this character in Camden.

And still they come. Manitowoc, Wis., has just added another moving picture theatre to her list.

CORRESPONDENCE OF SHOW WORLD

OHIO.

CINCINNATI, July 14.—No company appearing at Chester has ever recorded so positive and unmistakable a hit as did the Stars and Singers who present De-Koven and Smith's time-honored and always welcome opera, "Robin Hood." Miss Rose LaHarte, Mr. Fitzgerald, Miss Blanche Ray Edwards, Carl Stall, Miss Josephine Bartlett, Bud Ross, Miss Eleanor Burton, Chas. Fulton, Sam Mylie and others are included in the cast.

The Pavilion offered a good vaudeville bill last week, including Eldridge, the Sand-man; Kiefer and Klein, song and dance artists; Richard, the magician; Frenclli and Lewis, balladists, and Kelly and Reno closed the bill with their well-known acrobatic act.

Intensely hot weather sent immense throngs to Coney on Sunday and they were well repaid. Col. Kennedy and his Indians and cowboys gave a matinee to a capacity audience, presenting a thrilling exhibition. Smittie's Band had a very large audience in the afternoon.

It came pretty near being record business at the Lagoon Sunday. The vaudeville show at the park is quite as good as anything that has been offered there this season. Dunbar's Goats presented a unique animal act. The Musical Russells, Lulu Thies and Byrd and Vance were all good.

Haley's Band began its second and last week before a crowded audience, and Rice's Dog and Pony Show started another week under favorable auspices.

Senor Don Carlos was a SHOW WORLD caller July 6. He stated that his act is well received.

DAYTON, O., July 14.—White City has been favored with very large attendance every day. The attractions are Scenic Railway, Haie's Tours, Third Degree, Electric Theater, Johnstown Flood, Carousel, Dancing Pavilion, Boating and Bathing, with free band concerts and feature acts daily. Cardona's Lions has been the free act for two weeks.

At Fairview Park shooting the chutes was largely attended during the week, while Weil's band drew largely all the same week. Fairview continues to do a stupendous business. Vaudeville held the boards during the week of July 8.

All the attractions at Lakeside Park are making up for the bad weather the first of the season. Prof. Wells, fire diver, was the attraction last week. The vaudeville theater and chutes continue to get the money, while the coaster, rink, dancing pavilion and other attractions are getting their share.

All the smaller parks and rural resorts are getting a good share of business now that the weather has opened up, and the season promises to be one of the best for years.

A new nickel theater has been opened on East Third street and is packing audiences ten to twenty-five times a day. This makes seven picture shows in Dayton, and more to follow.

The National Theater will open July 29, and the Victoria about a month later.

Harry Nye, who has been in advance of the leading circus and theatrical attractions for the past ten years, and who handled E. J. Carpenter's "A Little Outcast" company the past season, is located in Dayton, making this his headquarters for a chain of parks and summer resorts extending from Zanesville, O., through Newark, Buckeye Lake, Springfield, Richmond, Muncie, Anderson, Eaton, Wabash, Peru, Lafayette, Ft. Wayne, Hamilton and so on, being general park manager for the Terre Haute, Indianapolis & Eastern, Indiana, Columbus & Eastern, Indiana Union and Cincinnati Northern Traction companies.

IOWA.

IOWA FALLS, IA., July 14.—Metropolitan Opera House (E. O. Ellsworth, manager) dark.

Earl May, a well known Minneapolis newspaper man, has joined the press forces of the Gentry Dog & Pony Show which is under the management of Ike Speers, one of the best known men in the amusement world in the west.

Tom North who went out early this season as press agent with the Gentry Dog & Pony Show, has resigned and after a short rest at his home in Bay City, Mich., will go ahead of one of the Metropolitan shows the coming season.

The base ball management at Waterloo has closed a contract with the Patterson Co. for a carnival in that city July 22-27.

The managers of the Lyric theater at Clear Lake, Ia., were arrested July 8 on the charge of violating the Sunday law. The interference with their business by the church people, has resulted in the management of the Lyric enjoining the ringing of church bells on Sunday and boating on the lake on the seventh day.

The Luken Hippodrome Co. received a severe financial blow at the close of its engagement at Marshalltown, and a portion of the show did not go with the management to the next stand at Waverly. The Younger Wild West Show was tied up and it is stated will be taken back to St. Louis. The Luken Bros. are aerial artists who have been with a number of carnival companies and decided this season to embark in business them-

selves, but have had poor success thus far.

The Elks from this part of the state joined in extending a welcome to Grand Exalted Ruler Henry A. Melvin of Oakland, Cal., at Waterloo, July 8. Mr. Melvin was enroute to the national convocation of the order at Philadelphia.

A special car of the Pocahontas Opera Co. was quarantined at Clinton, July 8, on account of a case of small pox in the chorus. A male member of the chorus was taken to the pest house and the balance of the company will be vaccinated and fumigated and allowed to proceed on their journey from N. Y. City to Denver. The principals of the company were not affected.

Herr Hans Albert, one of the best known violinists in the west and a member of several well known musical organizations the past few years, has been adjudged insane and committed to the insane asylum at Pueblo.

Unusual interests centered in the appearance of the Gentry Show here July 11, as this was formerly the home of M. W. Savage, the present owner of the show. Ike Speers, the manager, was formerly manager of the Odeon at Marshalltown; the equestrian director, W. E. Wells, formerly lived at Oskaloosa, and E. Dunn, the auditor was born at Lansing, Iowa, so the show may be termed "The Iowa Show."

WATERLOO, Ia., July 14.—The new theater now under construction is nearly completed. Geo. H. Johnson, of St. Louis, is the architect, and the theater will, without question, be the handsomest in the state of Iowa. It will be ready to open about August 15. The Iowa and Illinois Circuit are the lessers of the theater and a fine line of attractions are being booked. The Iowa Posting Service is putting in a new all-steam billboard plant. A. J. Busby is on the grounds and will be manager of both the billboard plant and the theater.

DAVENPORT, Ia., July 14.—The Curtis Opera House is undergoing remodeling and reseating. New dressing rooms and scenery will be added. The theater was bought by Chamberlin, Kindt & Co. last fall and they are sparing no expense in making the theater modern in every respect. The Hickman-Bessy Company are playing the "Air Dome" and will continue until the first of September. Their business has been phenomenally good and the company is giving the greatest satisfaction.

FORT DODGE, IA., July 14.—Nat Wharton has succeeded Alfred Bennett as joint-manager of the Majestic Theater at this place, and the new firm will be known as Wharton & Silvernail. Mr. Wharton was formerly a member of the team of Wharton & LeRoy and has had many years experience on the vaudeville stage. He announces that the new management will put on a splendid line of vaudeville attractions.

MUSCATINE, Ia., July 14.—The Grand Opera House is being thoroughly renovated and "Old Sol" Chas. Solsbury, the congenial manager, has returned for the coming season.

BURLINGTON, Ia., July 14.—The Grand Opera House here has been renovated by Chamberlin, Harrington & Co. and will reopen late in August.

ILLINOIS.

ROCK ISLAND, Ill., July 14.—The Grand Opera House is now being remodeled and reseated at the cost of \$5,000. F. W. Kindt, of the Davidson Theater, Milwaukee, is the contractor. The house will be ready for reopening about September 1. The Illinois Theater is closed and is being entirely renovated for the coming year. Reub Taylor, the manager of the theater, has opened an Air Dome, directly opposite the City Park, and is doing an immense business. The Pas-cow Manley Company are putting on a line of modern plays and are giving great satisfaction.

MOLINE, Ill., July 14.—The new Moline Theater has been closed for the season and Wm. McDonald, formerly assistant manager at Joliet, Ill., has been appointed manager at this place. He is now around town getting acquainted and is making many friends with his jovial ways. He promises many good things for the ensuing year.

PEORIA, Ill., July 14.—The Grand Opera House has been closed for the season and will be reopened again in September under the old management. Alterations are being made and the theater will have a new and clean appearance the coming season. "Gregory's Fall of Jericho" has played a successful engagement and goes from here to Davenport, Ia., where it will be put on under the auspices of the Commercial Club.

MICHIGAN.

GRAND RAPIDS, July 14.—Ramona, Grand Rapids' beautiful summer park, is offering one of the best vaudeville treats of the season. Some of the acts in the theater and on the hippodrome are: Bar-

rows-Lancaster Co. in Edmund Day's "Thanksgiving Day", C. Nick Stark in "A Wild Night in Rome," Mueller and Mueller in a good singing act, George Van, monologue and songs. The aerial hallet which was a holdover from last week, goes big. Ethel Grazer and her French horn, and the Colonial Septette in an interesting number, An Old Time Halloween. This act is clean, well staged, and the musical numbers are worthy.

Manager De Lameter has booked some of the best attractions, and the public is showing appreciation by crowding the theater at every performance.

Grand Rapids is holding its own as a summer resort, and resting place for professionals.

Something new for the pleasure seeking public will be featured at Ramona next week, when The Immensaphone, a large horn measuring about twenty-five feet in length, and twelve feet in diameter will startle the audience by sending forth sounds which will make the ordinary phonograph look like thirty less seven.

INDIANA.

MUNCIE, July 15.—The hot weather season promises to be a record-breaker for attendance at local theaters, this being due, in a measure, to the exceptional merit of the attractions. The Majestic (Leroy Tudor, manager), a new vaudeville playhouse, is enjoying its fourth week of prosperity and bids fair to hold its own by increasing the quality of attractions until only the best obtainable are secured. Kline and Kline, Maline and Jackson, Hardie Langdon, Stanley and Seaton, Pearl Jackson and the Kinodrome, July 8-13.

The Star (C. R. Andrews, manager), continues to furnish high-class offerings and has featured this popular house by adding one more number to each performance, making it "bigger and better," than ever. Gentner and Gilmore, Mary Sherman and Fuller, Frank Gray and the Cameragraph, July 8-13.

The Theatatorium (J. B. Dunmeyer, manager), illustrated songs and moving picture. Penny Arcade in connection. Excellent business.

The Vaudeville (Ed. Miltenberger, manager). Moving pictures and illustrated songs. Good business.

The Royal (Jackson and Canan, managers). Illustrated songs and moving pictures. Strong returns.

The Palace (Jordan & Bechtel, managers). Moving pictures and illustrated songs. Report excellent returns.

The Colonial (Barnes and Durst, managers). Illustrated songs and moving pictures. Re-opened with good business.

West Side Park Casino (C. M. Gaites, manager). Ethel Desmond Stock Co. 23-31.

South Side Athletic Park (R. O. Dowden, manager). Gregory's \$50,000 Spectacle "Moscow." July 9-13, under the auspices of the degree teams of the Red Men.

WISCONSIN.

MILWAUKEE, Wis., July 14.—A change of more than minor significance in Milwaukee's theatrical complexion will take place within the next few weeks if the gossip of the managers materializes, and they say it will.

Listen! Edwin Tannhauser has been in Chicago recently inquiring after stock people. He is said to have made the announcement there that he would put on a new stock company here within four weeks. Now, the question arises, where is he going to put his new company?

Mr. Tannhauser is manager of the Schuberts' house. Since the Schuberts acquired the old Academy (now the Schubert) business has not been wholly up to expectations. Are the Schuberts going to give up their Milwaukee theater?

True, Mr. Tannhauser leased the house now known as the Garrick some months ago and, it is understood, he took it for a term of years. But he subleased the Garrick for a year to Richard Kann, president of the Wonderland Amusement Company, who closed the house after playing stock for five weeks. Mr. Kann's venture didn't pay.

The burlesquers are after the Garrick and Mr. Kann is said to have about closed a deal to let the house revert to its former class of amusements. The Empire people, who found business too flourishing to be accommodated in the old Star theater (the Garrick now), built an expensive new house. The opposition forces kept a watchful eye on the thriving business done by the Empire circuit house. They have been anxious to get into Milwaukee for sometime—anxious to get their hands on some of the easy money that their rivals were scooping up.

The Pabst English Stock Company will complete the twelve weeks of its scheduled season on Monday, July 22. The players accordingly received two weeks' notice, but it is intimated that the company, with some changes, will run for a month or two months longer than originally planned. The notices were given to enable those of the players who desired to get away the opportunity to do

so, and also to rid the company of three or four people that have not come up to the expectations of the management. The Pabst company has been the most successful of three summer stock companies that opened this season, although one of them was of years standing. The management of the Pabst company is more than satisfied with its returns, as it had expected only to establish itself in summer stock here this year.

Some members of the Albert Brown Stock Company at the Davidson theater have received notices closing them on Monday, July 22, and it is said this theater will end its summer season on that date. While business has been fair, it has been far from coming up to expectations or approaching the mark of past seasons. The Davidson, a K. & E. house, and the Pabst, independent, will be the only Milwaukee theaters playing the better class attractions this coming season if the report that the Schuberts are to drop Milwaukee proves true.

The Alhambra henceforth will be devoted exclusively to musical comedy. James A. Higler, manager of the house, has announced that he will have no more dramas or vaudeville. The Alhambra opened July 10 with the LaSalle Stock company of Chicago, in "The Girl Question," Adams & Hough's latest effort.

The Majestic (now building) will open to vaudeville exclusively sometime in January.

The continued spell of hot weather here has played havoc with the stock managers who are contemplating keeping open all summer. Business has fallen off considerably since the weather became so warm and most of the people have made a rush for out-door amusements. Wm. G. McKinney, in the sensational "loop the loop," "gap the gap," and "fly the flume" act and Diavola the high diver have both proven good drawing attractions at Wonderland.

The Pabst English Stock Company is presenting Oscar Wilde's sensational comedy, "The Importance of Being Earnest." The members are apparently well cast.

"Thelma," a dramatization of Marie Corelli's famous work was revived by the Brown Stock Company at the Davidson the past week. It was fairly well received.

The Crystal remains open with vaudeville; an all-round good bill was presented there the past week. The bill comprises the following: Hughey Conn, Downey and Willard, Davey & Phillips, Tetsvari Japs, Allen Whitman, Theo. Uimark.

A new roller rink is now being built at almost the entrance of Wonderland Park by C. W. Richardson, of Oil City, Pa., president of the Rink Managers' Association of America, and Albert Painter. The new rink will have a seating capacity of about 1,000 and skating surface of 328x125 feet and will be surrounded by a high board fence and covered by a circus tent. It will, no doubt, have a large number of patrons owing to the roller craze that has taken possession here.

Paul Benjamin, who last season will be remembered as the successful publicity promoter for Annie Russell is now in the city taking care of the Pabst Stock Company press work. He will return to New York City about Sept. 15th and will again be on the staff of Wegenhals & Kemper.

PENNSYLVANIA.

EASTON, July 14.—Island Park (D. E. Seguin, manager).—Week of July 8. The Musical Primroses, military expert instrumentalists; Charles Kenna, "The Fakir"; Phil. Bennett, the Italian street singer; Clay Smith & Eddy Convey and Company, in a little bit of singing, talking and dancing, and the Edison Kinetograph. Clay Smith and Eddy Convey scored heavily, other acts good, excellent patronage. Week of July 15, The Grotesque Randolphs, Vaudeville Stars.

CORRY, Pa., July 14.—The Family Theater, at Erie, Pa., has dropped out of the Gus Sun vaudeville circuit and is now giving pictures with a five-cent admission fee.

A new picture theater is to be opened in the new traction building at Corry, Pa., as soon as the quarters are completed. This will make three in the town.

The Morley carnival company stranded at Titusville, Pa., week of July 4. The treasurer of the show had Manager Morley arrested for refusing to return \$200, alleged to have been deposited as security, and a justice held him in \$500 bail for the grand jury. Unable to furnish the bond, he was taken to the county jail at Meadville to spend the summer, as the jury does not meet until September. Mr. Morley has the sympathy of the profession, as he is a hustler and the shows were doing nicely until the trouble between the two men. Creation, which joined the carnival at Titusville, went to Corning, N. Y., playing independent time. Another show went to Corry, Pa., for the week of the races and others got out of town as best they could.

Buffalo Bill is the first show into Erie, Pa., this year, of the real big ones, and will doubtless have turn-away business, as he is a big favorite. Cole Brothers appeared there earlier in the season.



HERE AND THERE SPORTING LINES BY ED. W. SMITH.

BASEBALL,
THE RING,
RACING—
REVIEWS
AND NOTES.

WELL, we haven't heard from Tommy Burns yet with any statement about that fight with Bill Squires being a fake. It begins to look as if Tommy has got all of the fake out of his system.

Now that Jim Jeffries, the only man in America one can call a champion, notwithstanding the claims Burns sets up to the title, has positively refused to fight again because, as he says, the title remains in America, it must be admitted that Burns has some claims to the honors. It is up to Tommy to act like a champion and fight all comers who have any right to recognition. Mike Schreck, the Chicago-Cincinnati German appears to have a mighty good claim just now and unless Burns agrees to step out into the open and make a fight with Mike, he is going to lose a lot of friends around this section of the country.

The spectacle of a Canadian and an Australian fighting for the American pugilistic championship with the only champion as referee and on the Fourth of July, too, was not an edifying event for many ring followers and the fact that the Canadian winner of the battle has a somewhat shady reputation did not help along much. It looked to me as if the other result was the one to be most desired. There is no doubt that the heavy weight fighting game, which section of the game is about its entire existence, needs plenty of new blood. The assumption of the title by Squires, even if he be a foreigner, would have added a zest and stimulus to the game of fisticuffs that would have been refreshing. But it was not to be that way.

Great Possibilities in Fake.

Speaking of Burns and his shady reputation, which, by the way, has been permitted little disguising even by the fighter himself, one is forced to see one bright spot in the result of this one-round fiasco in San Francisco. That is the fact that it was undoubtedly fought out in an honest manner. The possibilities of a fake appeared to be unlimited, yet such a thing was not even hinted at any time during the preliminary negotiations or afterwards, when Squires was nursing a sore jaw as a result of the three punches Burns landed.

Squires and his manager, Barney Reynolds, impressed everybody immediately upon their arrival that they were strictly on the square. They made the match with Burns only with the understanding that a side bet of \$5,000 should be made. They stood ready to bet a lot more and did, it is understood. It was this confidence in themselves that probably made Squires, the unknown and almost unheard of fighter, a strong favorite entering the ring.

Had there been the slightest inclination on the part of either of them to frame up a job with Burns, what a world of money they could have cleaned up. But they figured Burns, after seeing the moving pictures of his fight with Jack O'Brien, nothing but a stepping stone to more and better matches in America, Jeffries being the ultimate goal. Jeff was the fellow they wanted and after whipping Burns, they would go ahead and clean up Schreck and any more possibilities, thereby forcing the Los Angeles farmer to come out of his retirement and defend the honor of America against the invader.

Squires May Be Good One.

But Tommy upset all of this dope by upsetting Bill in the quickest time in which a real championship fight ever has been ended, a trifle over two minutes of fighting found Bill on the floor a hopelessly beaten man, who landed about three fair punches to Burns' body while Tommy was cracking in three to the head and jaw that did the business in fine style.

Now, as to Bill Squires, it must be said that undoubtedly he is a better fighter than he showed in his battle with Burns. We should like to see him tried out in one more fight here, possibly with a man like Al Kaufmann. The first thing Burns told Bill after the Australian had been brought back to his senses was that he would not grant him a return match. Bill had not asked for one, but Tommy evidently was afraid he would.

It is hard to imagine what Tommy's idea was in cracking it that strong. But he made it plain enough to Bill that as far as he was concerned the Australian could go back home at once. If Bill made good with a few other fighters he might force Burns to give him another match. At any rate, I would like to see Bill remain and get another tryout.

The Frisco fight demonstrates another thing quite plainly. That is, that fighters are bad tipsters. Jim Corbett and sev-

eral other boxers were free with their opinions that Squires would win and win easily. Of course, the result gives them a severe jolting, but it will not make any difference to them in the future. They will go ahead and air their opinions just the same as if the jolt had not landed at all.

Schreck Worthy of a Match.

Mike Schreck seems to be the next legitimate opponent for Burns. Tommy can not dodge the German any longer for dodging him he has been for some time. Mike already has one defeat of the French Canadian to his credit and if Tommy is a manly fellow he will hurry

Burns' unsavory past and is willing to accept him for what he promises to be in the future.

Burns has no earmarks of a popular champion. A fellow who will insult men who were his friends in time of adversity can hardly be true to himself. He is not of the sort to last long.

One fighter called the turn on the outcome of the Pacific coast battle. That man was Schreck himself. He said time and again that Burns would win. Mike knew it because Squires had promised him a fight if he won. Mike also knew that if Burns won he would have one hades of a time getting a fight out of

and their retirements that never are made to stick, the champion of them all is our old and more or less respected friend, Bob Fitzsimmons. The ruby one sure enough is the vanishing kid. There never was another like him. Jim Corbett hung up quite a record as an under-cover fighter but Fitz has him cheated a whole lot. And now comes the statement that Fitz is to fight the big black, Jack Johnson, the bout being scheduled for Philadelphia, six rounds without a decision.

It should be a funny fight. It is mighty hard to say just how good a fighter Johnson is but if there is an ounce of battling left in poor old Fitzsimmons' bones, a display of it should be classed as one of the wonders of the world. Bob's last public appearance was against Jack O'Brien and the later gave him a severe trouncing out in San Francisco. Bob had had a lot of domestic trouble about that time and it was claimed in his behalf that this so proved on his mind that he was in no condition to show at his best against the wily Philadelphia man. Then it was that Fitzsimmons retired for about the 'steenth time. Yet every once in awhile Fitz is there with his little "challenge to the winner," to which of course the winner gives only a good natured laugh.

Freaks Are to Box.

Now the freak black has taken him, the freak white, on. It certainly is to laugh at this stage of the game. But then they are easily pleased down Quaker City way. They stage bouts there that other cities would not play 30 cents to see. But when you consider that is about what the fighters get for fighting there, it seems to be a consistent situation at that.

Lots of fighters are after Abe Attell's scalp, which is a happy situation for Abe. The boss of the feather weights can pick out a real easy one whenever he feels the need of a little exercise, cop off enough coin to bridge him and his rather expensive tastes over a considerable period and go his way rejoicing. There are two little fellows in Chicago who say they are just wild to get a crack at Abe—George Williams and Walter Little. Both are hardy lads, punchers of the old school who look dangerous in any sort of company, but who do not seem finished enough just now to transact much business with the cunning little Hebrew.

Mention of Little's name calls attention to the fact that the man he has been seeking so long, Grover Hayes, stepped out Denver way a short time back and decided a second meeting with Freddie Weeks, a young champion on whom Cripple Creek purposes going broke when he tangles up with the feather weight champion for the title.

Weeks is a Good Man.

Hayes and Weeks boxed six spirited rounds in Philadelphia—oh, those Philadelphia bouts—a short time back and opinion was divided as to the merits of the men. Yet when Freddie got Grover out in his own ring, he murdered him in three rounds, knocking him so full of holes that he looked like a Swiss cheese sandwich when he was through with him.

Weeks must be close to first-class company. He has shown other things besides this defeat of Hayes. He is a finisher, being possessed of a powerful punch. Recently he downed Jimmy Walsh in ten rounds but he really should have done this as Walsh at the very best is nothing more than a bantam weight. It is claimed he can make 112 pounds any time.

BASEBALL

Desperation continues to mark the sensational struggle of the American league clubs and in sharp contradistinction the Cubs of Chicago continue to sail along far out in front of every other team, leaving in their wake merely a few floundering nines that appear to be hopelessly outclassed. There is as much difference in the big struggles as one could expect to dream about. The American league continues to be singularly fortunate in the startling good "balance" shown all along the lines. The National league gets worse every season in its one-sidedness.

There are several tremendously strong features about the Chicago team's struggle in the American league race and one that sticks out to my mind is the fact that the team seems to be able to play just as well with a couple of substitutes in the game as it does with the regular men in position. Of course such a statement deserves to be laughed at but the returns in cold figures show that the White Sox are just as strong in bringing home the victories when they have sub-



KID MCCOY, THE SPORTING MOTORIST.

to the task of wiping that little affair off the record books.

Not so very long ago Tommy and Mike were matched. It took all sorts of scheming on the part of Billy Hogan, Schreck's manager, to get the former lacrosse player to attach his name to articles of agreement. Finally on the condition that Burns was to get the big end of the money whether he won, lost or drew with Schreck, he agreed to sign up. The forfeits were to be posted within a short time and after this arrangement nothing more was ever heard of the match.

Burns made it simply to gain time. He was showing here with the Burns-O'Brien pictures, which, by the way, didn't draw files, and was afraid the newspapers would get after him. That is why he signed up. At heart he never intended to go ahead with the match.

Public Quickly Forgets.

He was lucky that his frame-up with O'Brien at Los Angeles—I mean the second one, for the first was a fake, too—came out as it did for through it he got a chance to meet Squires. That chance got him to the front and the dear public, the dear old forgetful American public, probably already has entirely lost sight of

Tommy. As Mike has had bad luck in obtaining really good fights, he doped it out that there could be only one result to the whole business.

After I had gone to work and written some extremely pleasant things about the retirement of Billy Melody, the boy forgot all about his intentions and entered the ring the first opportunity he got. He fought Jim Donovan, an eastern welter weight who was pretty well thought of, and whipped him easily in seven rounds July 4. When "Honey" passed through Chicago some time ago, a few days after Mike ("Twin") Sullivan had put it all over him out on the coast, Billy told me very solemnly that he had been seen in the ring for the last time.

Forgets All About It.

It was further hinted to me that Melody was the victim of a rather desperate disease that would make necessary his absolute retirement from all active participation in athletics of any sort. Just how true this latter rumor was is hard to say but here is Melody fighting again as if nothing like the idea of retiring had ever occurred to him. Fighters are a funny bunch.

And speaking about retiring fighters

stitutes on the field as they are with regular men in position.

George Davis as a Player.

Lately we have heard a great deal about the disabilities of George Davis and the great power that was removed from the game when accidents kept him out. Yet the team seems to do as well without George as it does with him. Mind you, I am not trying to disparage the great shortstop, but I really believe that when he is put into the game in only half condition that even his great baseball brain does not overcome the physical handicaps to which he is put by his fierce condition.

Davis is no longer a young man. He is at the age now when managers are beginning to cast about to fill the shoes that must soon be vacant. Often this year Davis has played in games in such condition that his efforts to chase the ball have been extremely painful even to the spectators. It really seems as if a fair substitute, in prime physical condition, would have done the team a lot more good at such times, giving Davis the chance to rest that he needed so much.

Lee Quillin a Wild One.

We have heard that Lee Quillin has lost several games for the White Sox this season because of wild heaves over "Jiggs" Donohue's head. Perhaps the speedy young fellow has lost some games, perhaps one or two, but did you ever stop to figure that George Davis, veteran that he is, is just as apt to lose a game now and then with just such a chuck? I am not attempting to put Quillin in the Davis class by a long shot, yet I think that a lot of the criticisms that have been written on the Chicago teams being weakened by the absence of this player or that player are a bit far fetched and altogether too strong.

I am of the opinion that a really good team can overcome to a great extent the absence of one of its stars. I am of the opinion that the White Sox have played at times at least fully as strong a game without George Davis as it has with him in the lineup. I have seen the west side team, the Cubs, plod along all spring without its regular lineup on the field. Yet this great team overcame all such obstacles and won more games than it did last season in a corresponding length of time.

Not until the game of July 1 did the Cubs have every regular player in his regular position at one and the same time. Yet with Schulte out of right field for game after game, with Tinker suffering the effects of a bad operation and later on laid up with a Charley horse, Evers out of several games through lameness, what did the team do? Up to the recent Pittsburg series in this city, only one team in the entire league, Cincinnati, has been able to win two successive games from this badly crippled aggregation.

How do you account for that? Merely by the statement that a good ball team can overcome by sheer will power and superiority to conditions, rise above and beyond, and under stress of such handicaps play even a stronger game than it would were all of the players right at the rathole.

I believe in pitchers, pitchers, pitchers all the time. If your pitchers, or say two or three of them are working all right, what need the manager care if he has a substitute or two in the lineup? It is part of a manager's business to provide excellent substitutes for his team. They should be as carefully selected and as well prepared for games as the regular men. They are to be regular men some day and why not force the issue with them and make them regulars as quickly as possible?

Selee has Great Ideas.

I have reason to believe that it was Frank Selee, who built the foundation for the present great team on the west side, who installed these grand ideas or many of them into the baseball brain of Frank Chance, his successor as playing manager of the Chicago Nationals. Naturally a great baseball man, Chance was quick to grasp the Selee idea of playing merit and continuing the policy laid down by the great Selee mind, has secured a baseball that not only is great today but will or should be great three, five, eight or even ten years from now.

With a couple of good substitutes on hand and two or three of your pitchers working in fine style there is no fear that a good baseball club will get its share of the games on the schedule. The good pitchers will keep the hitting down pretty well and there will not be a great deal for the substitutes to do in the way of fielding. It is when the pellet is being patted thick and fast at the average substitute that he cracks and goes to pieces, dismayed at the speed that is being shown all about him. But you see a good substitute can be calmed down quickly and usually before he has a chance to do much harm.

Hofman is the Marvel.

Chance was a lucky man to get hold of that baseball marvel, Art Hofman. The elongated fellow can play almost any position and as a matter of fact already has done so on the Chicago teams, the battery position alone being closed to this scissors of a chap who is here, there, everywhere during the progress of a game. I am of the firm opinion that if Fielder Jones had Hoffman on his team the White Sox would now be at least four games better off in the race than they are at the present time. Lucky old Chance!

One of the surprising things of recent

baseball was the announcement that Frank Isbell, that wonderful second baseman of the Sox team, is to ask Comiskey for his release this fall in order that he may purchase the controlling interest in the Wichita team of Kansas, his home, and spend the remainder of his days in quiet and comfort in the country that he loves so well.

Retirement stories when told of baseball players are about as susceptible of belief as when told of champion prize fighters and therefore too much stock must not be placed in this Isbell yarn. So often the same thing has been told of this player or that one but always the player turns up in the spring, usually in time to go to spring training quarters with the remainder of the men and if not then a little, in order to be in the first week's play of the season.

There is a glamor and delight about the baseball field that does not attach to any other sport that one might name. In addition there are the princely salaries that are paid. A player may be disgusted with his life in the fall of the year just after having finished a particularly strenuous campaign of six months. But after a winter's rest ideas have changed, his mind wanders back to the pleasant side of a pleasant summer's employment and he hastens to attach his signature to the festive contract and hie away with the hunch for the south to get into condition.

Isbell Would be Missed.

In the words of the Mary song, we'd miss you terribly, Izzy, but then we don't believe you have a right smart idea of carrying out your present intentions. In addition to the charm of the ball field and the pleasure of realizing that you are about the highest priced man on the team, you will have to out-argue the "Old Roman" and that is going to be a mighty difficult task. I don't think Comiskey will stand to see Isbell hide his light under the Wichita bushel, at least for several years to come, at any rate.

And just the other day the story was told that John J. McGraw, that dearest old "Muggsy," is to quit the New York Giants at the close of the present year and branch out for himself as owner of a minor league team. In this case the story is not so surprising. McGraw no longer is a playing factor in the game. His absence from the field would affect the Giant's strength only in a moral sense. And it begins to look as if New Yorkers are beginning to sour a bit on the McGraw system and general scheme of running a baseball club.

It looks to me as if polo ground enthusiasts started to sour on Muggsy and John F. Brushism the day Umpire Johnstone was barred from the grounds when Chicago was scheduled to play a game. It was discovered afterwards and never denied by either McGraw or Brush that Johnstone was purposely locked out so that New York might insist upon Chance accepting player umpires for that particular day. But Chance had too much sense to fall into such a trap and demanded that McGraw and Brush produce the umpire that President Pulliam had assigned to the game.

Forfeit Case Not Tried.

During the wrangle that followed much feeling was shown and the vast throng grew so excited that serious trouble was narrowly averted. The game was declared forfeited to the Chicago team 9 to 0, a decision that was protested by New York. Yet New York's position was found to be so untenable that the protest never was heard of after that and the Giants rested content in the knowledge that they were not disciplined even more severely than they were for such reprehensible conduct.

The Giants never seemed to be the same or to have the same powerful hold on their following after that. Not only did the sturdy Chance break their fighting spirit but he got many of the wild fans of the polo grounds with him in spirit with the result that many of them transferred their patronage, if not their affections, to the Brooklyn team across the river.

Griffith May Quit Game.

Another veteran baseball man who is soon to quit the game is Clark Griffith, manager of the New York Highlanders of the American league. Rumor has it that "Grif," who is exceptionally well known around Chicago, is suffering from a serious complaint of the stomach and that he can no longer stand the strain of running a major league ball club.

Another part of the yarn is that Griffith has not made good with the money and material Frank Farrell placed at his command and that George Stallings, a widely known manager and now with the Buffalo team of the eastern league, will attempt to pull the New York team up to something like a top notch place. Stallings was with Detroit once and is said to have quit the league under a bit of a cloud. There was no scandal about it at the time, however, and George's reentry to the fastest baseball company in the world will be welcomed.

Strangely enough the Brooklyn team started to take a winning streak a short time back and did such valorous feats, among which was the seizure of three out of five from the Giants, that baseball started to boom with wonderful strides in the city of brotherly love. And when the Cubs arrived there a week ago to start their second eastern invasion, a record breaking crowd almost tore down Mr. Ebbett's fences in a mad rush to get inside to see the new wonders of the game.

An unfortunate incident marred the

third game of the series at Brooklyn. A spectator threw a pop bottle and hit Chance. The manager lost his senses for the moment and hurled two bottles back into the bleachers. A shower of bottles followed at once and for a moment matters looked serious. But things finally blew over and the game ended in peace.

And in the meantime the Cubs are having a peaceful race of it, but the Sox are catching hares every little bit. Still looks good for a world's championship here the first fortnight of October, don't you think?

RACING COMMENT

A police reporter friend of mine told me a little yarn the other night that shows the extent to which the hand-book system of playing the races has grown here in Chicago and how calmly it is looked upon by some.

One quiet afternoon at a certain police station the colored porter of the nearby saloon dropped in and asked the desk sergeant if he might use the station's telephone, as theirs (meaning the saloon's) was temporarily out of commission.

"Oh, I guess you can," the officer replied. "What kind of a message is it?"

"I got a tip on a horse and I want to give it to a friend of mine," was the calm reply.

"Well, of all limits," sighed the officer as he almost fell off his chair into the floor.

And my friend the police reporter, not satisfied with the laugh his yarn got, tried to make it a good one by telling how the desk sergeant took a flier on it himself and how the horse won, etc.

Looks Dark to Bennington.

Dire things are predicted for New York racing by Newton Bennington, one of New York's rich men who has cut a considerable figure in the running game for some time. Reports have it that Bennington's fortune has been almost entirely swept away by his operations with the thoroughbreds as a basis, but Bennington says that while he is still possessed of considerable property and cash, he has nothing like what was his before he cut into the running game.

"And I want to tell everybody that racing is one of the very worst businesses a man could select," he says. "It has got so bad that I expect to see the sport legislated out of New York entirely inside of two years."

There may be more in this sort of talk than one would think at first glance. New York racing has some powerful men back of it in Keene, Belmont, the younger Whitney and others of that sort who have hundreds of thousands not only in that state but in other sections of the country and they will not yield without a bitter fight. But it is the history of the turf in America that such fights are always losing ones for the sport and the reformers in the end have their way.

St. Louis Syndicate Cuts In.

It is hinted broadly too that the St. Louis syndicate known as the Cell-Adler-Tilles combination has cut in and secured a portion of the Empire City track. If these rumors are true then it is almost certain that the end of the New York sport is close at hand. The western triumvirate never could hitch up with any other element at all and the result of its presence in New York is sure to start a battle that will result only in one thing and that the total abolition of racing with betting in the Empire state and then the horsemen will have mighty few places to call home and the thoroughbred will not bring enough to pay for his keep for a month.

The feeling of jubilation that was so plain all over the west and in some parts of Chicago regarding the local game seems to have died out altogether. Now it is the generally accepted belief that the gloomy predictions of John Condon were made with a full knowledge of all the inside workings of the proposed deal.

"There's nothing new in baseball," howls an old timer. That's about right. Even the twist Frank Chance put on that pop bottle which he returned to a Brooklyn crowd a few days ago has an ancient smack to it, sort of reminiscent of the old Pittsburg days.

What a juicy morsel for the reformers of sport that Brooklyn item would have been had the bottle been of some other than the pop variety.

McGraw is going to retire, he says, and quit baseball. New York's loss may be the National pastime's gain, who can tell?

And the only sad portion of the report is that we cannot feel that it is true.

Packy McFarland says he wants to fight and lick Yanger because Benny once kicked him out of his dressing room just before one of his fights, McFarland, then a mere kid, having broken into the room through a window in order to see the scrap. Some day Packy will be sore at Benny for not having kicked him hard enough for the little Turk to stay put.

Even Jack Sullivan, a bald headed veteran of the ring, challenges Burns with scornful words. That's enough to make anybody fight—anybody but Burns.

Now 'tis said Battling Nelson has aged to such an extent that he finds he no longer can do 133 pounds at the ring-

side with safety. Since Nelson's cauliflower car was sliced open a great light appears to have broken over the Dane's brain. He has discovered that there is no crying demand for him to fight the swarthy Gans again.

Arnold Daly, the actor, says Bernard Shaw, the playwright, is intoxicated with ink. Too bad Tommy Burns didn't think of a crack like that when replying to his swarm of challengers.

John D. Rockefeller's cheerful smile, so fully pictured in the papers, could not have been caused by anything he noticed on the baseball score boards from Cleveland.

Abe Attell, feather weight champion, sighs for battle because, he says, the severest trials of his life are his moments of loafing. Some of those Los Angeles fights must have been stupidly uninteresting to Abe then.

Bill Squires was just beginning to get on Jim Jeffries' nerves when Tommy Burns led with a savage right hander.

And now "Boshter Bill's" Australian friends have authorized him to offer Burns \$2,500 and the entire gate receipts, win, lose or draw, to try it on again. Even to a man who usually had not one but several aces in the hole, the proposition must strike Burns as extremely novel, not to say inviting. Burns has been known to ask for as high as eighty per cent for his, but the idea of claiming it all over never seemed to have occurred to the Canadian maverick.

It has reached a stage now when the Chicago Cubs' defeats are accepted with a wink. Chance and Murphy appear to be the only two men in Chicago who are taking the National league race seriously.

Siler To Quit the Ring.

George Siler, peer of all of them as a ring referee, is to be given a monster testimonial at the Coliseum the latter part of September, the occasion being the "old man's" sixty-first birthday and his retirement from all activity as a ring official. For years George has been the real dean of all American pugilistic writers and his opinions have carried more weight than those of any other man in the country, without exception as to class or district. The ring is a real loser by the departure of George, whose health is not of the best. But it is believed the quiet life will restore the grand old chap to his former sturdy self.

SPORTS PRAISE SHOW WORLD

Nate Lewis, sporting manager, writes as follows:—Your new paper is a gem and I have gone through it from end to end with a great deal of pleasure. It was a happy idea to combine a sporting page with other amusement news and the breezy manner the field is covered is refreshing. I am on your list for as long as you publish, which I hope will be indefinite.

Jack Curley, a sporting promoter, says:—You are extremely happy apparently in the selection of a staff for your new paper for I do not see how the amusement field could be covered better. It looks to me as if THE SHOW WORLD is here to stay for there is a prosperous look to it all over. I am glad to see you review sports so neatly and I think that department will be appreciated.

Tom Hanlon has this to say:—When I tell you that I have heard a lot of mighty pleasant things about your new paper, the statement covers a wide field. I have just returned from a trip through the east and a whole lot of my theatrical friends talked about you. The paper covers the amusement field cleverly and your idea about a sporting page is well taken.

New Amusement Company.

Articles of incorporation of the Interstate Amusement Company have been filed in Nebraska. The incorporators are Luther Drake, Fred B. Hamilton, Louis C. Nash, George H. Palmer and K. C. Barton, all of whom are residents of Omaha. The incorporation is for a term of twenty years and the capital stock is placed at \$10,000, divided into shares of \$100 each.

The Interstate Amusement Company, it is understood, will succeed the Manawa Amusement Company in the management of the resort owned by the Omaha and Council Bluffs Street Railway Company at Lake Manawa. The principal place of business of the new corporation is named as being in Lewis township, Pottawattamie county, in which township Manawa is located.

It is understood that the new corporation will take over all the interests held by the Manawa Amusement Company at the lake resort.

Will Be Called Orpheum.

The new vaudeville house to be opened at Sioux City, Iowa, in September, will be known as the Orpheum theater and will play the regular Orpheum shows.

PHILADELPHIANS SHOW MAD; ALL ATTRACTIONS PROSPER

With Few Exceptions All Companies Break Records—Gossip of Plays and Players.

BY WALT MAKEE

Philadelphia Bureau
The Show World.
Temporary, 2138 Arch Street.
Walt Makee, Representative.

PHILADELPHIA, Pa., July 10, 1907.—These be gala days indeed for the gray-garbed denizens of old Bill Penn's tall timber. The burg is show-mad. The disease has been a thing of slow but certain growth—as with all things acquired by this village of pernicious philtration and politics that pay. It had its beginning last fall, when the theaters began opening their doors, and has spread, contagion-like, beyond the boundaries of the place, and has included the suburban mapdots in its path.

The season just closed has been one of the most remarkable, from the show standpoint, that Philadelphia has ever known. With but few exceptions every company that has played here has done a record-breaking business. Not only have the show shops been packed to their doors at every performance throughout the season, but the season itself was stretched into midsummer, owing to the cool weather. Moreover, a half-dozen houses are still open and doing a satisfactory business, despite the fact that heretofore such an undertaking has been considered as a sort of financial suicide by wide-awake managers. The three vaudeville houses, three burlesque houses and Ye Park Theater (playing light opera), are still proving good magnets; the several nearby parks are now making up for the time and money they lost a month ago through the cool weather, and the number of arcades and film shows, encouraged by the patronage accorded their predecessors, is being increased in a wonderful manner.

As a fitting culmination to so amazing a condition in the local show field has come the Elks' convention. Already the streets are thronged with visitors, representing all classes of men and women, from prosperous business men and their wives who have traveled from far distant points, to strange pickpockets and women of the streets. Fakirs have begun to reap their rich harvest. A marvelous quantity of penny and nickel novelties are displayed at every hand. The whole city is arraying itself in flags, bunting and incandescent lights. Everybody seems to be in for a share of the generous influx of shekels. There is work for every willing hand. A small army of plasterers are working overtime in a desperate effort to complete the beautiful staff columns and platforms which, for two blocks upon either side of the City Hall, are being erected at an outlay of \$50,000, and through which the marching legions of Elks will pass in parade. The T. M. A.'s are having a special inning. Electricians, carpenters and even grips and property boys may be seen where they have obtained extra work in stringing wires, building grand stands, decorating hotels, business houses and the like. By inquiry, it was learned that many of these men had refused summer theatrical engagements for the sake of two or three weeks' work to be had here. One electrician, a Blaney man, had earned sixty dollars last week; a stage carpenter, who was building a curb stand to be used for the sale of souvenir post cards, had made eighty dollars in one week, but he admitted that he had not had time to eat and sleep very regularly. A majority of Philadelphians have deferred their vacations in anticipation of the Big Show week and, from present indications, it promises to be the biggest event the city has ever known. The program, as announced by the executive committee, is a most elaborate one and includes, beside the various receptions, parades, auto trips and mass singing each night at eleven o'clock on the City Hall plaza, visits to all of the summer parks, where special features have been arranged by the managements.

The need for a large convention hall in this city has never been more seriously established. Every available small hall of central location has been rented for the various purposes of the executive and its sub-committees. Two theaters, now dark, have also been rented for executive session; they are the Garrick and the Grand Opera House. The opening exercises will be held in the latter Monday evening, the 15th, while the business session will be held in the former on Thursday, the 18th.

The Nixon and Nirdlinger management has arranged two special programs for the week. The Shaw English Opera Company, which has been playing light opera to good houses at Ye Park, will be transferred for the week to the Broad Street Theater, where three operas will be sung—"The Mikado," "The Bohemian Girl" and "The Chimes of Normandy." At Ye Park, a new play called "Hello

Bill" will be offered for the week. Dumont's Minstrels will give a special week's performance. At the other houses strong bills will be offered.

To Philadelphians, generally, the one disappointing feature of the reception is found in the fact that between the subway and the filtration pipes, Market street and the vicinity of the City Hall presents a very uninviting appearance, dotted as it is with derrick houses and covered with planks.

The Week's Offerings.

Chestnut Street Opera House—Klaw & Erlanger offered a vaudeville bill this week composed almost entirely of imported acts. The headliner was the much heralded "London Models,"—a possible attempt to revive the living picture vogue of happy memory. Unquestionably the act was an artistic triumph and perhaps as daring as has ever been exhibited to a fashionable audience. It is doubtful whether Philadelphia has yet reached that point where it is willing to sacrifice the hackneyed conventionalities of dress for the sake of art and nature. Monday's night audience, while it may have drank in the beauties of a feminine form dressed in a coat of white paint, certainly did not show its appreciation in the usual hand-and-foot manner. From the criticism given this act by certain local critics it is quite possible that the opera house will be packed to the doors for the rest of the week, and maybe, after all, that is the most substantial kind of appreciation. Daisy James, an English singer, rendered a half-dozen songs in Cockney. She was greeted coldly, but soon won her audience and retired after several encores with the warm approval of the house. Frosini, an Italian accordionist, demonstrated some of the wonderful possibilities of that instrument to the delight of his hearers. The Ruppelts, acrobats, were well received, as were the Tourbillon Troupe of cyclists and gymnasts. DeConlay's Russians, a troupe of twelve men and women, pleased the patrons of the house with national songs and dances. Findlay and Burke, comedians, proved a relief after the physical feats of their predecessors and proved their ability as laugh creators. Ray L. Royce, in his rustic impersonations, had little that was new, but much that will not die.

Keith's—As an offset to the "foreign" bill of their new competitors, the Keith management offer a number of high-class American acts. "Thirty Minutes of Faust," presented by a quartet of local singers, was indifferently received and was later cut down to "Eighteen Minutes of Faust" as an evidence of the Keith pride in pleasing the people. Nat M. Willis was forced to overrun the time limit by reason of persistent encores. Maggie Cline—and of course her old friend "McCloskey"—and many other of her ever popular songs, must have been convinced that her Philadelphia admirers are increasing with the years. Arnoldo, an animal trainer, gave a daring performance with his leopards and cougars. Willie Eckstein, pianist-extraordinary, has added new tricks to his repertoire and his act is better and stronger than ever. Cooper and Robinson, colored comedians, and Swan and Bamard, in a knockabout talking act, furnished plenty of comedy. The Zeno, Jordan & Zeno Troupe of aerial wonders gave a thrilling performance. Among the sketches, all of which were accorded hearty applause, may be noted: Welsh, Lynch & Co. in "Huckin's Run"; Tom Nawn & Co. in "Pat and the Genii"; Mr. and Mrs. Sydney Drew (second week) in "Billy's Tombstones."

Ye Park—"The Chimes of Normandy," sung by the Shaw English Opera Company and requiring the full strength of the cast, drew large audiences to Nixon-Nirdlinger's pet playhouse. These operas are well staged and are sung by a company notable for its fine voices.

Bijou—The burlesque stock company Idea has proven a decided success at this Eighth street playhouse, the former home of the Keith continuous. Two new burlesques were given this week with Jules Hannon as principal comedian, followed by a good olio, including Martinie and Maximilian, Pero and Wilson, the Reeds, Edna Davenport and others.

Trocadero—Two burlesques and a high-class olio drew large crowds to this burlesque house during the past week.

Lyceum—Manager Jermon secured William T. Kelly and the Virginia Beauties for his patrons this week. A half-dozen interesting acts make up the olio.

Bon Ton—A continuous vaudeville at this "family theater" continues to please the many patrons of the house.

Notes.

S. Lubin, encouraged by the phenomenal success of his other ventures in this city, has opened a new moving picture theaterium in Market street, between

Ninth and Tenth. The success of the place was established upon the opening day. It was crowded at every performance. This is perhaps the most ornate structure of its kind in the city and reflects credit upon its promoter.

Manager Charles Collin, Treasurer Sylvester and Assistant Treasurer Plase, together with several employees of the Lyric, have deferred their well-earned vacation pending the Elks' convention.

The Forrest is rapidly nearing completion and will no doubt be opened in the early fall. No one seems to know the class of attractions it will house. Finishing touches are also being put upon the Adelphi.

Ben Harrison of "Parted on Her Bridal Tour" is in the city, in charge of a section of the electrical work for the Elks' convention.

Work is progressing on the William Penn Theater in West Philadelphia. It promises to be one of the most beautiful and complete playhouses in the city.

Who said Philadelphia is slow? There will be thirty-one show shops in this burg by September.

Why is THE SHOW WORLD like an Irishman's bed cover? Because it is Pat's sheet. Help!

DENVER THEATRICALS.

Timely and Interesting Amusement Comment by H. H. Buckwalter.

DENVER, Colo., July 13.—Denver's theatrical horizon has been filled with trials and troubles during the past week. Larry Giffen, manager of Manhattan Beach, won his suit to oust John C. Fisher's opera company from its contract and Elgie Bowen in "Miss Pocahontas" started on what is believed to be a brief engagement—and thereby hangs a tale. One of the owners of Manhattan Beach is a prominent Detroit banker and this man of money and brains has become smitten with Miss Bowen's graces—certainly not her voice. So it was decreed after "Miss Pocahontas" dallied with the frosts of Chicago that the play should be foisted on the people of Denver who are eager to part with their silver dollars for anything good that is offered them at the summer resorts. So the Fisher contract was annulled and Miss Bowen announced with the usual flaming posters that too often indicate a pull at the throne rather than ability. But the Denver public didn't relish paying for something that didn't meet the Chicago requirements and failed to patronize the Bowen show as well as expected. Even the fates were against the deal for the train from Chicago bearing members of the company was held up at a little station in Iowa and quarantined because one of the chorus girls wore a red skirt which a constable misunderstood to be a smallpox sign. So the show was cancelled for Monday night and well it was, for the box office didn't indicate any signs of riotous demonstration for seats.

On the other hand, Colonel Fisher took his company to the Tabor Grand Opera house and put on the "Wizard of the Nile" and on very short notice drew one of the most fashionable audiences this grand old theater has seen in many years and before the curtain went up the ticket sale had to be stopped. So much for Denver's appreciation of good work and fair play. Colonel Fisher will remain at the downtown theater until the opening of the regular season and it is the earnest wish of all admirers of a square deal that he will make big money for himself and company.

Fisher's going to the Tabor is one of the many little acts of Peter McCourt, manager of that house, that have gone unheralded for years. Somehow, whenever a deserving company strikes hard luck and is within reach, Mr. McCourt manages to offer a solution to the financial difficulties. In this instance he is doing a double favor—both to the company and to the public. A majority of Denverites look upon a trip to the summer resorts as a matter of heavy expense and long waste of time for a long car ride before and after the play cuts into the night, while the matter of expense is a serious feature for those of the working and middle classes. That's another reason why Fisher and his company will do good business at the Tabor.

Managers Smutzer and Pelton of the Curtis theater are bidding for the blase with a somewhat vulgar version of "The Unwritten Law," with the Theodore Lorsch company.

The Colorado Midland Teddy Bears which have been touring the east as a railroad advertisement, returned home a few days ago and will spend the summer at Mrs. Elitch Long's gardens. The man who secures a couple of bear cubs teaches them to do a trick or two and then writes a western sketch on the order of Edmund Day's "Sheriff" or "Round-Up" will have a vaudeville attraction that will bring top money, for the people of the East seem crazy over real Teddy bears. The cubs will not outgrow their usefulness for at least eighteen months during which time they should make a "killing" as "actors."

Ringlings' No. 1 car has passed through Denver and the town is ablaze with flaming announcements of the coming of the big show July 29. After the big financial success of the Sells-Floto Show it seems peculiar that the big show would give Denver only two performances.

Harry Tammen's newspaper opposition has been reveling in stories of alleged financial matters concerning the show. But there may be less truth than noise in the claims. If there is one thing on earth Tammen likes better than another it is reading a "roast" on himself printed in Senator Tom Patterson's papers. Tammen claims that no man has yet been systematically "roasted" who didn't later get to the top and show the other fellow that success breeds enemies.

CIRCUSES AT WAR.

Shows Lock Horns Over Billing at Bay City, Mich.

Bay City, Mich., is experiencing one of the greatest Circus opposition fights ever known in the history of the show business.

The Carl Hagenbeck & Wallace Combined Shows had billed Bay City to appear July 16. The advance brigade of the Forepaugh-Sells Brothers show landed in the Michigan town on the evening of July 9 and commenced billing operations announcing the appearance of their organization August 22. The brigade stirred up a hornet's nest, by placing 2,100 two-sheet banners on the span wires of the trolley system along the principal thoroughfares of the city.

Tom North writes that the Forepaugh-Sells showing is the greatest any circus has ever made.

It seems that the mayor of the city gave the Forepaugh-Sells Show permission to put up the banners, much to the displeasure of some of the citizens of the community.

The Bay City newspapers, of late, have teemed with matter concerning the circus fight and the controversy has assumed a bitter stage. Weather permitting both shows will do a big business in Bay City.

"JOHN, THE DEBONNAIR."

Prominent Showman Sees Nothing But Prosperity for the Future.

In the midst of his busy cares in piloting the destinies of the "World's Greatest Shows," John Ringling, the prince of circus men and millionaire showman, found time to spend a few hours in Chicago last week. The Beau Brummel of the circus world was in high spirits over the tremendous business being done by the Ringling Bros. and the Forepaugh-Sells Bros. Shows this season. To a representative of THE SHOW WORLD, at the Ringling offices on Monroe street "John, the Debonair" said:

"I quite agree with my friend, Mr. Vanderlip, and other financial conferees on the wonderful degree of prosperity in store for this country. I can see no cloud upon the financial horizon, and more than ever before the people are eager for healthy amusements. The circus appeals to the masses and we are endeavoring to give them the best to be secured in that field of entertainment, with the result that our canvases are filled to overflowing every day.

"I am watching the growth of THE SHOW WORLD with a great deal of interest. The man at the helm was in our financial department for several years. I maintain there is nothing impossible for a circus man to accomplish once he has firmly taken up the task. THE SHOW WORLD will surely win."

Mr. Ringling travels in his own private car, "Wisconsin." To quote a prominent Pullman Car official "It is the finest private car we have ever turned out." John is an enthusiastic motorist and has six autos. He finds time to play golf now and then and is no novice on the links.

The wonderful career of the Ringling Bros.' Shows is a matter of record and John has had not a little to do in bringing the organization to its present high standard of efficiency.

Joseph Walsh, who for the past three seasons has been directing the stage at the Calumet Theater, South Chicago, is spending a few weeks at Walloon Lake, Mich., on a fishing trip. Mr. Walsh returns to the Rialto on Aug. 1.

Al Phillips, formerly a member of The Daughters of Men company which had a long run at McVicker's theater, is meeting with much success as leading man with the Orpheum Theater Stock company at Salt Lake City, Utah.

Richard F. Lindsay, former musical director of The Burgomaster, The Tenderfoot and other comic operas, arrived in the city last week from New Orleans.

LEONCAVALLO TO HEAD BIG COMPANY IN NEW ORLEANS

Olympia Opera Company at White City Theater Scores Triumph—Theatrical Gossip.

BY D. C. SILVE

NEW ORLEANS, July 14.—Leoncavallo, one of the world's greatest living composers, is to appear in New Orleans at the head of his own opera company next January under the management of Mr. Rudolph Aronson, the king of impresarios. It is the most important announcement made for the coming grand opera season.

Both men have names to conjure with. Ruggero Leoncavallo not only wrote the libretto, but was author of the music also for such famous grand operas as "Il Pagliacci," "Bohème" and "Zaza," founded on the drama of the same name.

Mr. Aronson built the Casino at Thirty-ninth street and Broadway, New York city, the home of the chorus and the show girls. It was in that house that "Ermine" broke the world's record for a consecutive run, the piece being produced 1,267 times. It was there that Lillian Russell, Alice Nielson, Edna May, Adele Ritchie and a host of other Casino favorites made their first hit in comic opera and musical comedy.

SHOWS WELL PATRONIZED.

The Olympia Opera Co. at the White City theatre, with that effervescent sourette in the lead—Miss Lottie Kendall, has attracted unusually large audiences the past week in the opera "Fra Diavolo." James Stevens in the title-role, as well as each of the other leads and the chorus, too, were loudly applauded for the manner in which the entertainment was given.

"La Mascotte" has been selected for the change of bill for the coming week, beginning today and will run through the week. Lottie Kendall will be seen as the Mascot.

Fifteen thousand persons made the trip to the West End Park, saw the yacht races in the afternoon and the excellent vaudeville bill at night, and enjoyed the pyrotechnics, patriotism, picnics, politics, parades and pastimes at this popular resort on the glorious Fourth.

Thirty thousand pleasure seekers journeyed to City Park on the Fourth and enjoyed a programme that for variety of entertainment has never been equalled in the history of the Park. Theatrical attractions included The Empire Travesty Company, the Graphoscope, Mrs. Agnes Maher in illustrated songs and the Constance Crawley Company in "Twelfth Night." All were greatly appreciated by the immense throng. In the presentation of "Twelfth Night," Miss Constance Crawley and her talented company gave a production that was thoroughly in keeping with the standard set by this gifted actress and her company. The kitchen scene is extremely humorous. Miss Crawley is seen as Viola and Arthur Maude plays "Malvolio." There is every indication that the delightful Shakespearean comedy will make a big hit.

Balladists Make Hit.

Werden and Gladdish, who sang ballads illustrated with semi-oil paintings at West End Theater last week, made a big hit every evening at that popular lake resort. It is said that Werden has but few equals as an operator of the stereopticon, and Gladdish is one of the most pleasing tenors that travels the big vaudeville circuits. Roberts, Hayes and Roberts are a trio who scored a big hit in comedy at West End last week, also, in their laughable skit, "The Infant." They are very clever comedians and their offering is being well received by the large audience at every performance. The other two teams who fill out the bill—Carroll and Baker, Hebrew comedians, parodists and dancers; Kates Brothers, eccentric acrobats, and a first-class series of scenes by the Kinodrome—serve to close the entertainment.

The West End Park is under the direction of the Orpheum folk, and will close at the opening of the Orpheum Theater, Monday, Sept. 16. The Orpheum is now under the management of Mr. Jno. F. Bistes, who is well known to the vaudevillians. Col. Winston having resigned at the close of the past season. When seen last week he said he had accepted the position of secretary of the Britton Machine Co., Ltd., in Poydras street. The company was chartered June 1st with the following officers: Mr. D. H. Britton, president; Mr. S. W. Pulliam, vice-president; Mr. W. E. H. Schmidt, treasurer, and Col. Tom Winston as secretary and the active "outside man" of the new concern.

Col. Winston will from now on devote his time to furthering the interests of the new concern, and here's wishing him much success and prosperity in his new venture.

Greenwall to Open August 25.

Manager Henry Greenwall of the Greenwall Theater announces that the season of 1907-08 will open Sunday, August 25, with a strong list of extravaganza companies of the Columbia Amusement

Co. This will be the Greenwall's fourth season as a burlesque house, as which it has been a big artistic and financial success.

Mr. Greenwall, who is also controlling both the Elysium and Baldwin theaters, announces further that the Baldwin will open the winter season under the name of the Dauphine Theater with the Barry-Burke Company in a season of stock. This company is now at New Bedford, Mass., and the date of their opening here has not yet been set.

From good authority it was learned that the Baldwin-Melville Stock Company, who are now filling time at the Lake Cliff Casino at Dallas, Tex., will hold forth in New Orleans this winter. Last season they held the boards at the Baldwin. Nothing definite has yet been done regarding their new home here this winter, but it is said they will probably be at the Elysium.

The Lyric will have Chas. E. Blaney's thrillers and Shuberts have not yet given out anything definite about their magnificent new playhouse on Baronne street, which has just been completed.

Klaw and Erlanger will no doubt continue the Tulane and Crescent theaters as before. They are seeking a first-class house here for their vaudeville venture, and possibly the Shuberts will have the advanced vaudeville next winter.

Bi-Oceanic Exposition in 1915.

New Orleans in 1915. We are to have a Bi-Oceanic Exposition representing not less than \$30,000,000. The whole town is on the boom. Everything regarding the fair is materializing very satisfactorily. Don't forget New Orleans and 1915!

Miss Birdie Florence Bittel was united in marriage to Mr. Joseph R. Echezabal, a well-known actor and newspaper man of this city. The ceremony, performed at the residence of the bride's parents, 4212 Canal street, came as a surprise to the many friends of the couple, and it marked the consummation of a most romantic love-match.

Show World Well Received.

"THE SHOW WORLD" made the most distinctive hit of anything that ever came "down the pike" this or any other season. The first and second issues were beaute. The N. O. consignment, I believe, didn't last an hour. They were sold right away and they are asking for copies yet.

The reception accorded THE SHOW WORLD by those interested in theatrical and other amusements was one of the warmest sort. The initial number in matter of appearance and make-up is without a peer, and has fully satisfied the most exacting taste of the show folk and they all prophesy immense success for the Chicago publication and its founder.

RIALTO NEWS.

Edwin Patterson of Kansas City, Mo., will direct the tour of Melbourne MacDowell during the coming season through the South and Southwest. Mr. MacDowell will appear in a repertoire of Sardou's pieces.

William Lynch Roberts arrived in Chicago last Friday from Gainesville, Fla., to conduct rehearsals for the Klimpt & Gazzolo Amusement company. After putting the finishing touches on these productions, Mr. Roberts will personally superintend the rehearsals of Messrs. Martin & Emery's Parsifal, of which he is author.

Sam J. Burton left Chicago July 17 to begin rehearsals with Burton Nixon's production of Beulah Pointer. Mr. Burton was with Fred Wright's production of York State Folks last season.

Geo. H. Hoskyns, former stage manager for the New American Stock company, is summering at Charlevoix, Mich.

John Hogan, general representative of the Lincoln J. Carter attractions, has been spending a few weeks at his farm at Paw Paw Lake, Mich.

Earl Sterling retired from the east of the Bush Temple Stock company last Saturday to begin rehearsals with Klimpt & Gazzolo's production of The Rocky Mountain Express.

Walter McCullough, having closed with stock at El Paso, Tex., is playing a few weeks of vaudeville time.

John McLeod left the city last week for New York to join Lillian Mortimer in her forthcoming production of Bunco in Arizona.

THEATRICAL MECHANICS HOLD BIENNIAL SESSION IN ST. LOUIS

Ethel Fuller Retires From the West End Stock Company—Personal Comment.

BY STEVE O'GRADY

ST. LOUIS, Mo., July 12.—Sixty members of the Grand Lodge, Theatrical Mechanics' Association of the United States and Canada, met at Eagles' Hall, July 8, at 10 a. m., to open a biennial session of the organization. The meeting will close to-morrow.

Among the questions considered was that of changing the name of the association to that of "Theatrical Mutual Aid Association," as more expressive of its real purpose.

The officers of the association are: Grand president, William T. Butler, New York; first grand vice-president, David H. Greene, Newark, N. J.; second grand vice-president, J. C. Braendlin, San Francisco; trustees, C. J. O'Mallon of New York, Charles Randall of Buffalo, and Thomas Lockwood of Chicago.

The headquarters of the delegates are at the New St. James.

Grand President Butler called the convention to order at 10 o'clock and the address of welcome was made by State Senator Frank Farris. The response was made by Grand Secretary R. C. Newman of Toronto.

The chair appointed the following to fill out the officers and memberships of committees caused by absence: Press—Jacob H. Williams, Baltimore; T. Hanlon, Newark, N. J.; W. T. Howe, Oakland, Cal. Financial—P. Sweeney, St. Paul; W. Landon, Minneapolis. Laws—J. B. Smith, Chicago. Grand Marshal—H. Dunkle, Pittsburgh, Pa. Doorkeeper—George King, St. Louis.

Delegates on Trolley Ride.

The entertainment for the day consisted of a trolley ride at 1 o'clock to the Anheuser-Busch brewery and Shaw's Garden, the trip concluding at West End Heights, where after a beefsteak supper, Miss Ethel Fuller entertained the delegates in "Robert Emmet." The local entertainment committee consisted of Jos. Pazen, R. E. Gleason, Sam Lederman, Lawrence Thomas, George King, William H. Borton, Edward Noertman, Lee Springer and Robert W. Mullen.

A resolution preliminary to the founding of a home for the organization came up. The next meeting place will be decided to-morrow, with Minneapolis the leading competitor.

The entertainment for the rest of the week included a visit to Mannion's Park, a river excursion, with vaudeville on the boat; Delmar Garden Thursday night, and a stag party at Eagles' Hall ending the convention.

Ethel Fuller to Retire.

After rumors which have been in circulation for several days the announcement has finally been definitely made that Ethel Fuller is to retire from the stock company at West End Heights. This is Miss Fuller's third season at the Obert amusement factory. Just who will succeed her as the leading woman of the stock company is not known. It may be Alice Donovan, who now plays leading parts and who has done good work as well as securing a big following of the Heights patrons. However, Manager Obert was in Chicago last week and was probably looking about for talent. He gave out no news when he returned. The stock company is making a strong bid for the Irish vote this week by giving a new version of that good old play, "Robert Emmet," which is interesting although just a bit off historically. Like our old friend Shamus O'Brien, the hero of this Irish play also makes his escape just prior to the hanging. "Quo Vadis" will be the bill next week and it will mark Miss Fuller's farewell appearance.

It may be well to say in passing that Miss Fuller has done most creditable work during the time that she has been at West End. It was an uphill job from the start. Last season she personally conducted all rehearsals, revised many of the plays in order to fit them for summer garden production and hired and fired the people. In emotional roles she has always been interesting and at all times satisfactory; in some of the lighter roles for which she has been cast there might have been room for a little rough criticism, but a stock company that is trying to please all classes of patrons can't always be letter perfect on the job.

It was a wise piece of work when the Suburban management engaged the services of Virginia Harned for four weeks. She is in the third week of her season in "The Dancing Girl," and, despite the heat, the big theater is packed nightly. Immense audiences have been the rule during her entire engagement and the advance sale presages the same sort of business for the remaining performances. Last week Miss Harned appeared in E. H. Sothern's version of "The Lady of Lyons" and next week she is to revive "Camille." Mr. William Courtenay is sharing honors with the star and the

entire stock company works effectively in support. Following Miss Harned we are to have Cissy Loitus for a limited season at Suburban, and after her Odette Tyler, Amelia Bingham, who opened the Suburban season this year, has been re-engaged for next summer with her engagement extended to six weeks.

"The Geisha" was put on by the opera company at Delmar this week and proved a good drawing card. Blanche Deyo almost ran away with the goods last night and seems to have eclipsed all her former efforts. Lulu Wells, who is the tabloid member of the Delmar chorus, has a small part this week and worked so gingerly that it is predicted the wee one is not destined for a long season in the lower ranks.

An evenly balanced vaudeville bill is offered in the theater at Forest Park Highlands this week. Duss and his Band have gone, and Callendo's Venetian Band succeeds them in the Pagoda. Two large audiences enjoyed the music of the Venetian musicians last night and the organization created a fine impression.

Deming a Topliner.

Arthur Deming, St. Louis' own minstrel favorite, is the topline at Mannion's this week. This genuinely good comedian always hits around home in the good old summer time and his annual visit is looked forward to with much pleasure. Mr. Deming is planning something in the way of a vaudeville extravaganza next season which will require the services of some twenty or thirty singers and be in the nature of a combination minstrel and operatic performance. Richard Spamer has arranged to get off his Suburban job for a few minutes each day with a view to furnishing Mr. Deming the material for his sketch.

Lewis Hawkins, a repertoire actor, committed suicide in East St. Louis Sunday. Disappointment in a love affair brought on the tragedy.

Fate of Garrick in Doubt.

Dan S. Fishell is expected home in the course of a day or two, but ere he arrives rumor is rife as to the disposition of the Garrick, the Shubert playhouse, next season. Report has it that the Garrick will be devoted to vaudeville, but it is pretty hard to believe that the directors of the new theatrical alliance will decide upon that policy. The Garrick seats just 1,300 persons, a capacity which the learned prognosticators of affairs theatrical think not capable of a profitable business with a bill composed of the \$1,000 to \$3,000 acts that the promoters of advance vaudeville are promising.

John Sheehy, who spends his winters as manager of the Grand Opera House, will, it is reported, give up the picture show that he has operated opposite the Delmar garden. Somehow, the show seemed a bit off the Delmar trail and, besides this, the cold weather of the early summer season had the effect of dampening Mr. Sheehy's enthusiasm with regard to the summer amusement game.

A gentleman who is still sticking to the job opposite Delmar is no other than the irrepressible Jack Gillespie, inventor of the Gillespie brand of skating rinks, and joint proprietor of the Delmar skating rink and swimming pool. Jack says he has been doing a nice, quiet business.

Advantages of Picture Shows.

My friend George O'Malley, who has quit the strenuous life of the stage for the more quiet walk of journalism, says that the picture show is the most marvelous innovation of the age. "When you are running a picture show," says O'Malley, "you can go to bed feeling reasonably sure that the members of your company aren't touching the box office, while there is also the constant assurance that none of the actors will show up drunk."

Her St. Louis friends have learned with no small degree of pleasure that Eleanor Moretti, last seen here in support of Virginia Harned, has made a flattering impression in the cast of "The Road to Yesterday," now running at the Lyric Theater in New York. Miss Moretti is one of those good actresses who, despite the worldliness and blaze of the show business, displays the charm of true womanhood and not histrionic ability when off the stage and therefore a most satisfying person to meet. And we may as well say that Miss Harned is included in this eulogy, which means that the paragraph goes both ways.

A. Millo Bennett has many orders from Eastern stock company managers for plays to be used in their repertoires for the coming season. Already Mr. Bennett has supplied The Myrtle-Harder company, the Gage Stock company and the Colonial Stock company with plays on which he holds the western and eastern rights. This marks a new era in Chicago as a theatrical center, as these managers formerly secured all of their scripts in New York.

CLEANINGS FROM CHICAGO RIALTO

THE THREE OF US closed its Chicago season at the Garrick theater last week and was succeeded by "The Boys of Company B" Sunday night. The comedy is by Rida Johnson Young and appears to be giving satisfaction. John Barrymore made his first appearance in Chicago in a stellar role.

Richard Golden, in "Poor John," which is reviewed elsewhere in this issue, is drawing good audiences at the Studebaker. McVicker's theater is dark, and in the renovator's hands. Few changes of note are recorded.

When the management of the Majestic theater, announced that it would hereafter give advanced vaudeville it was no idle jest. The bills furnished of late have more than satisfied the public. The bill last week was exceptionally good. It is now that all the stars seen in the different comedies and dramas of the past season are at liberty and the Western Vaudeville Managers' Association is busy booking them and Chicago comes in for the best share of them. In fact, they will all be tried out here before they are sent out on the circuit.

The show opened with two sets of interesting moving pictures. Leonard and Louie followed with an acrobatic act that was well worth the time and applause given it. The feats of strength and endurance shown by the team were marvelous. The Vagges demonstrated their ability to punch the bag. Horton and La Triska have an act that would do for a headliner of any bill. The former is the messenger boy and the latter a doll. May Seavey has not a very strong voice but her tones are sweet. She appeared later again on the bill as the school mistress with Don Leno's Youngsters, a happy set of girls and boys who sang well. Rocco Vocco, as Johnny Boston-beans, was one of the very clever features.

Les Jardy is another of the imported acts that have made a hit. This was its first appearance in this country. Les Jardy, a man and a woman, do some extremely hard feats to the tunes of popular airs. Emile Subers, who styles himself the Georgia Sunflower, is very much after the pattern of several of the well-known dark-faced monologists, but he does himself credit. He is at his best when he is telling jokes. Dixon and Anger, German comedians, did well. The Finneys, champion swimmers of the world, gave a rare exhibition of what a person may do under water, after years of experience. Cups and medals from all over the world were exhibited. They were well received. The hit of the bill was Zazelle and Vernon Co. in their comedy pantomime, "The Elopement." Zazelle clumsily falls over pans, breaks windows, does everything that he ought not to do and makes enough noise to almost awaken the dead. The close of the act consists of comedy tumbling and boxing.

George Primrose discovered he had many friends in the audience. As soon as the letter corresponding with his name was displayed on the side it was greeted with rounds of applause. He is assisted by eight men and their singing and dancing was fine. The songs and music were all of ancient vintage and of the dainty variety. Primrose still retains the agility of a youth.

The bill at the Majestic this week includes Henry Dixey and Co., late star of "The Man on the Box," who will be seen in "David Garrick," a comedy in one act; Pauline Hall, comic opera prima donna; Barrows-Lancaster Co., in their comedy sketch, "Thanksgiving Day;" Carson and Willard, German comedians; Sam Watson's Circus, an animal act; Yuma and Co., a European act; Krone-nan Bros., comedy acrobats; Mazuz and Mazette, the Tramp and the Lady Acrobats; Hall Sisters, singers and dancers; Gil Brown, singer and dancer, and Bernice and Boy, musical comedians.

The bill at the Chicago Opera House for this week is as follows: Sidney Drew & Co., comedy sketch, "Billy Tombstones;" McWaters-Tyson Co., in a spectacular musical comedy, "Vaudeville;" Howard & Bland, presenting "The Stage Manager;" Cameron & Flanagan Co., legitimate sketch, "On and Off;" Jules Garrison & Co., Roman travesty; Three Poiriers, gymnasts and ring act; Wilson Brothers, singing and talking comedians; Bonnie Gaylord, the girl from Posey County in "Songs and Stories;" Bissett & Scott, two men singers and dancers; Helen Adair, whistler and bird imitator; Leonard & Louie, novelty acrobats; and Bonnie Cruze, vocalist.

Benjamin Chapin, distinguished in vaudeville for his realistic portrayal of Abraham Lincoln in his playlet of that name, left Chicago last week for San Francisco, where he appeared at the Orpheum theater for a two weeks' engagement last Monday. He will play two weeks at Los Angeles and after playing St. Paul on August 19, will appear at the Majestic theater in this city for one week beginning August 26. Mr.

Chapin is booked solid on the Orpheum circuit and is meeting with success all along the line. He is supported by Miss Elizabeth Jamieson, Miss Ferris, George Waugh and Messrs. Thomas and DuVal.

Rehearsals for "The Rocky Mountain Express" began last week under the direction of the author, William Lynch Roberts. Mr. Roberts will also direct rehearsals of "The Great Eastern World." The former piece will open the season at Kansas City, Mo., July 28, and later at St. Louis, on August 4. Both productions are under the management of the Klimpt & Gazzolo Amusement Co. and will be elaborately equipped scenically.

The Shuberts will, it is announced, make more than 34 productions next season. This is about twice as many as any of the big theatrical promoters will put out.

The fiftieth performance of "The Chorus Lady" was given Monday night at Powers, and Miss Rose Stahl had an-

a cool one it gives an air to the playhouse that will be remembered. Each of the ushers and the footmen are dressed in a blue coat, white duck trousers and tennis slippers. The footmen wear blue hats bordered with gold. The seats in the theater are covered with a grey muslin that gives a neat, tidy and cool appearance to the interior of the house.

John Gerrity, formerly assistant treasurer of the Grand Opera House, is now booked as manager for Ezra Kendall. Only a year ago he was in the box office at the Grand and in that short interim he has been in advance of "The Umpire," and "The Time, The Place and the Girl." In six months he succeeded as manager for the eastern company of the latter and last week he was notified by Harry Askin to come to Chicago and prepare to go on the road with Ezra Kendall. He will continue with Kendall, who opened last week in Ogden, Utah.

A professional matinee was given at the Illinois theater last Thursday by the

stead of a band there will be substituted a pantomime along the same lines as those staged in London. Many of the park managers have signified their willingness to try the new arrangement. Already six companies have been engaged and the work of preparing and rehearsing them will start after the parks close this season. In the afternoon there will be an orchestra to entertain the people and in the evening the same orchestra will play for the ballet.

George C. Holcombe's Pittsburgh Band will make its first appearance at San Souci tomorrow afternoon and will be seen at the south side amusement park for two weeks. They closed a successful engagement at White City, Cleveland. Miss Anna Geiser Woodward is soloist for the band.

John C. Weber and his Cincinnati Band are meeting with great success throughout the East where they are now playing. At present they are at Luna Park, Pittsburgh. They will be seen in Chicago in a month or six weeks.

It is rumored, but not authentically announced, that the Schuberts are keeping under cover their plans for Julia Marlowe for the coming season. It is known that plans are being made to star Miss Marlowe in a play that it is claimed will be a sensation. She is to play the part of Lady Godiva in a new production and she will portray life at Coventry, England. The author's name is not given.

Fatima, who fights a duel with Sultana in the Turkish theater at Riverview Park, was seriously injured last week. She failed to raise her shield in time to prevent a blow dealt her by Sultana and sustained a severe scalp wound. She was attended by a physician and the remainder of the week appeared with her head swathed in bandages.

The Green Bird is the latest of a series of musical comedies produced by the Schuberts. The piece is by Messrs Stevens and Bennett of Boston and was originally presented by The Cadets in that city. It will be brought to the Garrick Theater some time during the fall or winter.

Commodore Foote and his sister Queenie of The Royal American Lilliputians, closed their engagement at White City, Chicago. They are spending a few days in Libertyville, Ill., where they are visiting with their old friends. They will go to The Dells, Wis., and about the middle of August will leave for Ft. Wayne, Ind., where they will occupy their newly erected house.

Monty Brewster is showing crowded houses how to spend a million dollars in a year, and the effect the play has on the audience is somewhat marvelous. Persons are really careless with their money when they get on the street. One man who was never known to have gone to supper after the show spent a pleasant evening recently at one of the downtown cafes after he had seen Monty. The mechanical effects in the third act are attracting the attention of engineers from all parts of the state and rarely a performance is passed without some of this profession being represented and seeking answers to questions as to how the mechanism works. The play seems good for the remainder of the summer.

"The Isle of Spice," which made a hit in Chicago a few years ago and which has kept three road companies busy ever since, will be started out again by B. C. Whitney early in September. The play has been well received throughout the rural districts.

Richard Henry Little, war correspondent and one of the best known newspaper men in the country, is under contract to write the book for B. C. Whitney's new musical comedy.

The Pekin Theater is progressing. The boxes are crowded nightly with white persons who go to the playhouse out of curiosity, but leave there in a far different frame of mind. The play house, although it has a stock company of colored persons, by no means caters to this race exclusively. The entertainment offered is good and well worth the price of admission. Captain Rufus is there for a run and the second act bears a close resemblance to the third act of the Round Up. There is plenty of shooting and the battle scene is good. The songs are catchy.

Miss Mary Ryan, a popular comedienne in "Brewster's Millions" at the Colonial, and who plays the leading feminine role in the piece, was relating after a performance recently what effect the play had on her pocketbook, that is, toward letting the money go. She was at the Auditorium Annex and in a hurry to get to the theater to dress for the evening performance. She called a cab and was driven to the theater. When she alighted she offered the cabbie a \$10 bill and turned on her heel for her dressing room. Later she began to ponder and realized that the time she spends with Monty Brewster on the stage has really brought

Foremost Exponents of Modern Amusements.

No. 2.



PAUL D. HOWSE

One of the most widely known amusement promoters in America is Paul D. Howse, general manager of White City, Chicago. Mr. Howse is a man of great executive capacity and is identified with more than a score of amusement enterprises.

other opportunity to display her generous nature. She had as her guests all the crippled messenger boys of Chicago. Recently she had occasion to call for a messenger and one minus an arm responded. After he had gone, Miss Stahl communicated with Harry Davis, her manager, and requested that all the crippled messenger boys be allowed to come as her guests instead of offering souvenirs to the patrons. He acquiesced and a large turn-out of crippled boys was the result.

Harry Askin, manager of the Grand Opera House, is an enthusiastic motorist. He recently started from Chicago to New York in his machine. His show, "The Time, The Place and The Girl," will open in New York in August and he may remain there for the opening.

Rehearsals for the Whitney productions for the season of 1907-08 were begun last week. More than 350 girls are needed for the chorus. There will be four companies of "A Knight for a Day" and the girls in the chorus have plenty of rehearsing for the song hit of the production, "You're Not the Little Girl in Blue."

Michael Donlin, late center fielder of the Giants and now assistant manager of the Whitney Opera House, Chicago, has conceived a clever idea for the gowning of the employees of the theater during the warm weather. Besides tending to impress the patron that the place is

"Man of the Hour" company and the house was crowded to its capacity. Although the stars of the different plays now in Chicago saw the production in New York the Chicago cast was entirely new to them and considerable interest was displayed. The "Knight for a Day" company play a matinee on Thursday and were unable to attend. They will attend the regular Wednesday matinee in a body next week. The professional matinee, by the way, seems to be a habit in Chicago. Miss Rose Stahl started it with her "Chorus Lady" and the "Round Up" followed during its last week. The regular Wednesday matinee at the Illinois last week was not given, the management giving as a reason that they did not care to work the company too hard, as they would have to give three performances in one week.

Mabel Barrison and Joe Howard will open with "The Flower of the Ranch" in Hammond, Ind., September 1.

The La Salle theater will open about the second week in August. The same cast as last year will be seen and the play is to be known as "The Girl Question." The play is by Hough and Adams and the music by Joe Howard. Mort Singer, manager of the house and owner of the productions staged there, believes that there is a charm in the word girl.

The Western Vaudeville Managers' Association announces an innovation for the amusement parks for next season. In-

her into bad habits. She says she can scarcely appreciate the difference between a \$10 bill and a half dollar. Monty has fallen into the same evil way. He refuses to take any change from waiters after he has had a meal and generally offers the first bill he lays his hands on, no matter what the denomination of it may be.

Manager George Lederer who will manage the Auditorium when it is completed, has announced that the first production to be staged there will be called "Morning Glories" and will be produced along the lines of the London pantomimes. Mr. Lederer is recognized as one of the best stage managers in the country and has done more to recognize and develop talent than any other man.

News reached the Rialto last week that Raymond Hubbel, responsible for the music in A Knight for a Day, The Runaways, Fantana, Mexicana, and several other well known comic operas has deserted New York City and will hereafter be found in Hornesville, N. H. He is raising chickens for a pastime and recently sent a telegram to John Slavin announcing his stay there. The telegram read: "This is not a hamlet; it is an omelet."

Messrs. Campbell and Danforth, the well known theatrical managers were in Chicago last week on important business. They favored THE SHOW WORLD with a visit and declared it the paper of the century.

The Western Theatrical Exchange announces that it has secured a list of talented artists and has a chain of theaters throughout the middle and western states that will keep them busy for the winter. Two of the recent acquisitions of theaters for booking by the Western are the New Star Theater in Milwaukee avenue, Chicago, which will be opened shortly, and the Haish Auditorium at De Kalb. The Western Theatrical Exchange will in no way conflict with any of the larger booking agencies. They intend to get their share of the business and a tacit agreement has been made letting them know what is to be theirs. They expect to do one of the largest booking businesses for the popular priced houses in the west.

Miss Ethel Robinson, manager of the Fair Department of The Western Vaudeville Managers' Association, is in Winnebago, Canada. She is looking after the interest of the Managers' Association while there and has many acts on exhibition. She will return this week.

The Marvelous Hiltons passed through Chicago this week. They will visit friends and soon begin their western route.

Miss Jeannette Adler, the young prima donna is doing her best to outdo her sister, Flo. The former will be seen at the Chicago Opera House early in August and preparations are being made to give her a hearty reception. Her manager, J. J. Collins, announced that she is booked solid for a year.

Grace Van Studford will be seen at the Chicago Opera House beginning next Monday.

Hooper and Hess, managers of the Majestic Theater, La Salle, Ill., were guests of Kerry Meagher, of the Western Vaudeville Managers' Association last week. The Majestic is one of the promising Park theaters of the state.

Larkins and Burns have completed their booking for next season. They will open at Evansville, Ind., tomorrow.

Mr. and Mrs. Ben Mears have completed their Michigan time and returned to Chicago last week. They will be seen at the local theaters soon. They will take a rest for a week or two and then start west. The past season they were seen in The Wrong Message and the one verdict is that they met with success every place they showed.

Harry Howard, of Howard & Howard, has recovered from a serious illness and will start on his tour tomorrow. They will open in the east. Miss May Howard, the other half of the team, has been engaged during the illness of Harry and the two will start out with a new act. The last few days they spent in preparing a new wardrobe.

F. H. Cox, of Streator, Ill., was a SHOW WORLD caller last week. Mr. Cox is manager of the new Majestic Vaudeville theater which is being built at Streator and which opens July 29. The new house will seat 1,100, and is being booked by the Western Vaudeville Managers' Association.

The Inter-County Fair and Stock Sale will be held in Durand, Wis., Sept. 24, 25, 26, 27. Secretary C. A. Ingram announces that the prospects for a most successful exhibit this year is assured. The Inter-County Fair and Stock Sale draws from the counties of Buffalo, Eau Claire, Dunn, Pierce and Pepin. This is the thirtieth year and the board of directors promise a repetition of the splendid entertainment that has been afforded for the past three decades and a large attendance is looked for.

Earl Burgess, the well known New

York theatrical manager, passed through Chicago last Thursday on his way from Seattle to New York. Mr. Burgess is associated with John A. Himmelein in the management of numerous theatrical enterprises, among which is the Earl Burgess stock company in Seattle.

John Connors, formerly manager of the New American Stock Company, will send out Damon's Musical Comedy Company next season.

Much comment has been caused by the contract which has been signed by Meyers & Free with Billy Kersand, the well known minstrel star. This is the first contract that Kersand has ever signed to work under any management other than his own.

Francis Shine, a well known advance agent, will go ahead of Eddie Delaney, who will be featured in The Chicago Tramp next season.

Rowland & Clifford's productions, The Phantom Detective and The Original Cohan begin rehearsals July 29.

Tom North, the versatile publicity promoter, passed through Chicago last week on his way from Bay City, Mich., to New York. Tom has been promoting the interests of a summer park at Bay City during the current season.

B. H. Nye, the Dayton, Ohio, representative of THE SHOW WORLD, transacted business in Muncie, Ind., last week.

Harry R. Moore writes from Sioux Falls, S. D., that the Majestic Theater in that city is playing to great business. Modern vaudeville and moving pictures appeal to Majestic patrons and Manager Moore anticipates a year of prosperity.

Springfield, Mo., is in line this year with two parks, one first class theater, one vaudeville house and eight nickelodeons. George O. Hively, in writing from this point, states that indications point to a very prosperous season. Motion picture shows are growing constantly in favor in Missouri.

Joseph A. Gimson, writing from Toronto, Canada, says that seven theaters and a first class music hall will open the season in that city the latter part of August.

Virginia Earl and Elsie Fay are announced as headliners for the bill at the Majestic theater for the week commencing August 5.

The Chicago Electric Amusement Co., was incorporated July 5. The purpose of the corporation is to own, operate and supply electric theaters. At present the corporation is operating a moving picture theater in Riverview Park, Chicago, and has purchased a new building in the Bowery, to be known as the Electra, which will be used for moving pictures and vaudeville. The president of the concern is A. M. Gollas. He also will act as general manager.

Nellie Revell is meeting with great success on the leading vaudeville circuits this season. A Sioux Falls, S. D., exchange says anent her recent appearance in that city:

Among the new faces at the Majestic was that of Miss Nellie Revell, who was put down on the program as the girl who talks. Well, she certainly can talk, and entertainingly at that. Miss Revell does a most interesting monologue turn which is filled with witty sayings and up to date jokes. Miss Revell is a most interesting person. She has had experience in all branches of the show business, including that of doing advance work for a circus. She is also a newspaper woman and points to her work in that line with considerable pride. She says there is some question regarding her being an actress, but she knows she is a newspaper woman. Miss Revell is just as much of a jollier off the stage as she is on.

To Have Independent Theater.

Los Angeles, Cal., will shortly have a new independent theater. Ground was broken last week for the building and in less than a year the city will have one of the finest theaters on the western coast. The Hamburger Realty Company is back of the deal and will erect an eight-story reinforced concrete building. The theater will be equipped in the most up to date manner and few of the theaters of the east will rival it. It will play independent attractions. Oliver Morosco will be manager and the theater will be called the Majestic. Mr. Morosco has, for years, been the manager of Burbank Stock Company.

MOVING PICTURES.

The Show World in its efforts to keep a trifle ahead of the times announced the opening of a new film service in Chicago. Recently offices were opened by the Royal Film Service in a suite of rooms at 253-261 La Salle street, Chicago. D. R. McDonald, connected with the rental department of The Laemmle Film Service since its inception, will have control of the rental department. Already the new firm has stored in its vaults and has ready for rental 50,000 feet of new film. Contracts with film manufacturers have been made for shipments of the latest films and there is to be no favoritism shown in the way of filling orders.

NEW YORK PROFESSIONALS PREPARING FOR NEXT SEASON

Schuberts Are Providing the Bulk of the Plays - Personal Gossip.

BY MAYNARD WAITE

NEW YORK, July 14, 1907.—With the last of July almost in sight and real summer weather spread over everything, actors and all other people interested in the stage, are turning their thoughts to next season and trying to keep cool, rather than scramble over themselves for the amusements still current. The evenings see the roof gardens literally "played off the boards" and the theaters still open, in spite of the high temperature, are playing to good business.

The Shuberts, by the way, are providing the bulk of the plays now at the regular theaters. Recently an interesting experiment was tried when B. H. Nadal's fantastic comedy "The Hornet's Nest" was given a public dress rehearsal at the Lyric. The production served to convince a majority of the critics that "The Hornet's Nest" is a novelty and that the author can write excellent dialogue, but the consensus of opinion was that he has yet to prove that he can write a cogent, convincing drama.

Flora Makes People Forget.

"Fascinating Flora" is making the people forget the hot weather at the Casino and Adele Ritchie, Ada Lewis, Louis Harrison and the others of the exceptional cast continue to win favor. It is an interesting fact that the twenty-fifth anniversary of the opening of the Casino was celebrated on July 1. A novel programme was arranged for the occasion in conjunction with the performance of "Fascinating Flora." The performance included a number of offerings from various players who have appeared at this theater during the last quarter of a century. The first production ever seen at the Casino was "The Queen's Lace Handkerchief," presented in 1882. Afterward some of the most famous productions in the memory of "the most faithful" were seen on this stage. In 1883 there was a company, at the Casino producing "The Sorcerer," and in the cast were Lillian Russell, Madeline Lucette, Laura Joyce and Digby Bell. In that same year Francis Wilson and Marie Jansen were seen there in "The Princess of Trebizonde." Many famous stars, past and present, won their spurs at this playhouse. David Warfield, Dan Daly, Marie Dressler, Cecilia Loftus, Edna May, now Mrs. Lewisohn, Clara Lipman and Louis Mann are a few of them. The Casino was never more prosperous than now.

Minnie Dupree a Favorite.

"The Road to Yesterday," the steady attraction at the Lyric, is getting more popular if possible and Minnie Dupree is becoming a greater favorite with every performance. Another one of the Shubert attractions that has more than made good and is still keeping the box office man busy is "The Orchid." It looks like this particular plant, with Eddie Foy, Trixie Friganza, Amelia Stone, William Rock and all the others playing the parts, is destined to thrive in all sorts of weather and in any clime. It is of particular interest to Chicago people that Amelia Stone and Billy Rock are doing such excellent work in this piece. Of course, Chicago remembers Billy Rock from his long association and clever work with Dick Carle in "The Storks," "The Tenderfoot," "The Mayor of Tokio," etc. Miss Stone is remembered most recently in Will Block's production of "Coming Thro' the Rye" when it came out of Chicago with Dave Lewis, Josie Sadler and the others of the first cast.

Edna May Spooner a Hit.

Edna May Spooner made a hit in the dual role of Toinette Jacatot and Fleur de Lys in "Mam'zelle" at the Fifth Avenue. Henry Arthur Jones' drama "The Lairs" was given a very excellent production last week at the Harlem Opera House with the honors going to Henriette Browne as Lady Jessica Neppan and Louise Randolph as Lady Rosamund. Adelaide Keim and her stock company gave a very creditable presentation of "Leah the Forsaken" at the Metropolitan last week, and at the West End "Fra Diavola" proved an enjoyable bill as presented by the Van Den Berg Opera Company.

Apocryphal of Amelia Stone and "Coming Thro' the Rye," the Rork Amusement Company got busy the other day here and engaged several principals for the forthcoming tour of this piece, the rights of which are claimed by Will J. Block. Evelyne Dunmore was signed for the role of Lolita which Miss Stone sang originally. Miss Dunmore was recently with "Piff, Paff, Pouf" in the role of one of the Melon sisters. Another contract signed by the Rork Company was with Helen Darling to play the Jack of Hearts in "The Land of Nod."

Frohman to Produce "The Hoyden."

One of Charles Frohman's important

European captures which he is holding in reserve for announcement on his arrival here is "The Hoyden," a musical play. It is said to have great possibilities. He will deviate from his custom and produce the piece first in America instead of bringing it out in London. "The Hoyden" is from the French of Tristan Bernard by Cosmo Hamilton and the score is by Paul Rubens.

David Belasco and some of his intimate friends went to Boston recently for a final performance of "The Music Master." David Warfield has entered upon a well earned rest after his three long seasons in this great play. He is now working to get completely away from the character of Herr Von Barwig before commencing to study the new role with which he will open David Belasco's new Stuyvesant Theater in October.

Plans of Cohan-Harris.

George Cohan and Sam Harris have given out something of their plans for next season. They will again send "45 Minutes From Broadway" into nearly every state in the Union and to the Pacific coast. "Fifty Miles from Boston" will be seen only in the larger cities. This will include practically the same strong cast that was seen at the Colonial in Chicago. The touring right to "Brewster's Millions" has also been secured by this firm. This piece will also be seen throughout the entire country. Robert Ober has been secured to play the role of Monty Brewster. "George Washington Jr." will also make a tour from coast to coast. Cohan and Harris have also assumed the management of Thomas E. Shea and in the larger of the cities he will present his standard repertoire consisting of "Othello," "Jekyll and Hyde" and "The Belles." He will also present a new play of which he is the author entitled "A Soldier of the Cross." Mr. Cohan's next new play will come out early in September. It will be entitled "Kid Burns, Esq." He is writing this for Victor Moore and it will of course have all the trimmings of the usual Cohan musical comedy. Mr. Cohan is at present appearing in "The Honeymooners" at the Aerial Gardens here. At the conclusion of his engagement, September 1, he and his bride will tour Europe and while he is away he will write a new play for himself in which he will open his own new theater, the Cohan Theater, at Broadway and 46th street about the first of the year.

New Theater for Shuberts.

It is understood the Shuberts have practically completed a deal for a new theater in the district about Long Acre Square. It will be called the New Princess and promises to be most luxurious in all of its appointments. The seating capacity it is said will be about 1,000. The management expects to produce light comedies and farces at this house, musical plays and tragedies being barred. It is anticipated that the New Princess will be opened on Sept. 1, 1908.

Carl Eckstrom has been signed to play Wright Lorrimer's old part of David in "The Shepherd King" and Mr. Eckstrom will be strongly featured. He will be remembered for his beautiful performance of Jonathan in this piece. He frequently appeared also as David when Mr. Lorrimer was out of the bill and some have even said his work was superior in the part to the star himself. Mr. Eckstrom is an actor of rare ability and he is sure to make a splendid success in this new part.

Harry Gray will discontinue vaudeville next season. On Aug. 24th he will open at the Ninth and Arch Street Museum, Philadelphia, where he has been engaged permanently as lecturer.

Raffello Mongini is said to have but two ambitions in life. One is to drive like Oldfield and the other to sing like Caruso. As he is an Italian by birth, there is some probability that the latter one could be granted, but there appears but small chance for the first.

Stork Visits Barlow's Home.

Webster N. Barlow, manager of the Inter-Ocean Film Exchange, is happy over the arrival at his house July 6 of a baby boy. Mother and child are doing well.

Many Thanks, Sime.

Sime J. Silverman is responsible for the following compliment in that enterprising paper, Variety: "The first issue of THE SHOW WORLD, Warren A. Patrick's paper, published in Chicago, duly arrived in the city and was handsome enough to have been a 'Christmas number' after several years' existence."



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SATURDAY, JULY 20, 1907.

AMERICAN PLAYWRIGHTS

The attitude of Walter N. Lawrence, the New York manager, toward the American playwright to whom, according to official announcement, he will hereafter give the preference in the selection and production of plays, will inspire the American dramatist with hope of a more promising future. If Mr. Lawrence persists in overlooking the foreign writers for the stage and exploits the works of native authors as he successfully has done in the past, he will not only add to his bank account, but convince the public that after all, the American playwright is a too long neglected factor in the amusement world entitled to recognition and respect.

The American stage is no longer dependent upon British, French or German authors for plays of merit or drawing power. The success of Mr. Lawrence with *The Three of Us* and other American plays of that character which have been eminently profitable and which have scored genuine artistic renown, is convincing proof that the American playwright stands second to none, be his nationality what it may. While we are disposed to think that the managers have been guided by sound business rules in their selection of foreign plays, the recent success of the American playwright on the eastern stage inevitably leads to the conclusion that they will think twice hereafter before they pick theatrical lemons in the foreign play marts and allow the luscious fruit hanging in their own gardens to languish and rot.

It is to be hoped that Mr. Lawrence will find many followers in the managerial field. Should this be the case, the American dramatist will have cause to rejoice and the theatergoing public felicitate itself upon the discernment of managers who supply them with the best intellectual entertainment American brains can provide.

Chicago Moving Pictures Instructive.

The recent war on five-cent theaters, of Chicago, has ended, according to the report of Lieut. Alex MacDonald, who conducted an official investigation. Lieut. MacDonald and his men have had under constant watch 158 five-cent theaters and vaudeville houses playing at cheap prices, and his report shows that the pictures and acts now shown are more instructive and amusing than ever in the history of picture shows.

POOR JOHN ABSURD, BUT ENJOYABLE; BOYS OF COMPANY "B" SCORES A HIT

Mignon Archer Makes Highly Successful Debut in Vaudeville at Majestic Theater—Jules Garrison Wins Plaudits in Burlesque at Same Playhouse.

BY CHARLES KENMORE

IN view of the remarkable divergence of opinion as to the merits of "Poor John," in which Richard Golden is nightly shivering as with ague at the Studebaker theater, it is extremely difficult for the public to convince itself which view is to be accepted. Meanwhile theatergoers who do not care a hang what the critics say of the production, pack the theater and laugh unrestrainedly at the fantastic comedy of John Hake without bestowing a thought upon the motif or treatment of the play which is the joint work of Harry and Edward Paulton, authors of "Erminie," "Niobe" and other laughter-provoking creations.

If theatergoers as a class were to analyze plays and act according to their best judgment, there would be few theaters out of the hands of the receivers today. But when anyone says "Poor John" is a play or that it is built along the approved lines of dramatic construction, he has another guess coming. "Poor John" is about as idiotic a creation as I have seen in many a day, but somehow it pleased me and tickled my risibilities almost to the breaking point. When a wild-eyed, fantastic thing like "Poor John" can drive away momentarily the blues in which I frequently find myself steeped, I do not hesitate to say that it has done me a real service and that it can accomplish this miracle in my case, it is likely to do the same in others. Therefore, say I, all hail to "Poor John" and his Satanic majesty whose deputy sits in an out of the action on the teeth of the storm like a will-o'-the-wisp on a prairie in midsummer.

I am not championing "Poor John" because I believe it bears out what the authors claim for it. On the contrary, I defend it because its very absurdity appeals to me for clemency. Fancy a Mephistopheles parading about New England in an automobile in search of modern Fausts who are willing to sell their souls for \$5,000. It is this idea which the authors of "Poor John" have utilized, not artistically, but effectively, in that they have created situations which to say the least, are mirth-provoking. Only in this respect is "Poor John" worthy of serious treatment and but for the skill of Mr. Golden, whose characterization, although in no sense free from faults, is a delightful one, the fantasy might have fallen flat as a flounder.

It is useless at this time to tell the story of "Poor John," the central idea of which embodies the story of Faust and the barter of his soul, not in this instance, for youth, but for relief from the importunities of a horde of creditors. John Hake is an inventor and a dyer of cloths and calicoes. He lacks business acumen like most of his class and rival manufacturers are eager to possess themselves of his secrets without paying him adequately therefor. Overwhelmed by debts, he one night calls upon the devil for aid, an impious invocation that brings to him in a fierce storm a man named Nicholl, whose son is a spy in Hake's employ and who loves the inventor's daughter. Nicholl looks sufficiently like Mephistopheles to deceive even the audience, much less a weak-minded inventor, and the latter unhesitatingly signs not what he deems a compact bartering away his own soul, but the right to use his inventions. On this compact, made at night, amid a howling storm, the comedy situations are based. The double entendre is obvious at all times and the mystification of the people in the cast is heartily appreciated by the audience.

Were I extremely critical in this instance, I might find fault with the fact that although the action of the fantasy takes place in the summer time, there is a warm heater glowing in the fireplace throughout the action. Then, too, I might find it surprising that there should be an open bow-window which is not even closed although a fierce storm is raging, and which is not used by anybody but the Mephistophelian personage, although it offers the best means of egress to everybody. I might object to the extreme profanity of the old inventor were he dealing with anybody but the devil whom one will find it difficult to slander even in a concoction such as the Paultons have given us. In short, there are so many absurdities and inconsistencies about this melange of ancient magic and modern witticisms, that were I to enumerate them, I might be open to the charge of bias. I will repeat, therefore, that the refreshing absurdity of the thing which is wholly designed to provoke merriment, commends itself nightly to the Studebaker audiences.

Mr. Golden neglects no opportunity to win the favor of his hearers, but at times he betrays a tendency to overact especially in the scene with the supposed

devil and the signing of the agreement. Stephen Wright, as Vennamy, the money lender, was unnecessarily fierce and vindictive. Adelaide Manola, as Hake's daughter, was pleasing, but the role gave her few opportunities. Sarah McVicker, who was Hake's second wife, was sufficiently virile to vest the part with realism. Ruth Allen as Fay Lofty, a woman drummer, made a pleasing impression which her debonair manner, magnetic personality and contralto voice accentuated. Gertrude Swiggitt as the servant, worked overtime, but got many a laugh. The cast generally is sufficiently good to make the performance enjoyable and to force the conviction that "Poor John" will play to good business while in Chicago.

The Boys of Company B.

In *The Boys of Company "B,"* which was presented before a fashionable, sweltering audience at the Garrick theater last Sunday night, the management of that playhouse have an attraction of such unusual merit as to warrant my prediction that it will gallop profitably for the remainder of the summer season. This relishable comedy with its strong military flavor, which always is captivating, is the work of Mrs. Rida Johnson Young, whose Brown of Harvard made so favorable an impression at the same house last season, and while at times it reminds me of that play, it is sufficiently original in plot and treatment to make it a distinct creation and therefore highly diverting. Introducing to us as it does John Barrymore, and supporting players of unusual excellence, this comedy makes one forget that there is such a thing as torridity to ruffle one's temper or humidity to exasperate the soul.

The story of the comedy is a pretty one, at no time involved, but always simple and affecting. It has for its chief actors a scheming mama, a dutiful, vacillating doubting daughter, a hen-pecked husband, an ambitious millionaire, a son with little brain but exceeding vanity who loves "big women who are able to show off their husband's wealth," an irascible uncle whose stubbornness finally gives way and lastly, a nephew of the latter who is one of the jolliest lovers that a girl ever trifled with. Barrymore is this latter personage and he vested the part with a deftness of touch and a naturalness that won instant admiration. Barrymore is young with much to learn, but he has mannerisms that go for popularity and these independent of his art, will pull him through. He demonstrated his power in the scenes with his prospective mother-in-law, but even in his serious moments his humor manifests itself with dominating power. Barrymore is a capable actor and the part of Tony Allen which is that of an awkward, whole-souled fellow, fits him like a glove.

The comedy is admirably staged, the first scene disclosing a gymnasium, the second a regimental camp on the banks of the Hudson and the third a parlor. I have seen few productions that impressed me as favorably as did this, nor has any been more satisfying intellectually. Mrs. Young has written good comedy and her situations do not lack in dramatic strength. The lines are witty and some of them bearing upon the customs of society are worthy of serious thought. That they were appreciated by the vast audience was attested by repeated applause and numerous curtain calls.

Josephine Drake as Eileen McLane was excellent. As her selfish mother, Jennie Eustace was convincingly artistic. I should like to give credit to the individual members of this company for their creditable efforts, but the length of the cast precludes this at this time. Florence Nash, as a lisping girl, especially was clever, while Morgan Coman as "Chick" and Verner Clarges as the fiercely acidulous uncle, fully justified the praise their characterizations evoked. Take it all in all, this comedy, interspersed as it is with choice musical numbers, is in every way worthy of the highest commendation and I'm a poor prophet if the average theatergoer does not agree with me.

Debut of Mignon Archer.

Assisted by a wholly inadequate support and appearing in a poor sketch, Miss Mignon Archer, a Chicago society girl of rare beauty and no little histrionic talent, made her debut at the Majestic theater in vaudeville last week. Miss Archer scored notwithstanding the handicap which weighted her down and after viewing her conscientious performance, I do not hesitate to predict for her a fine

future in the profession she has chosen for herself.

Without personal magnetism, charm of manner and a flexible voice, few actresses can succeed in rising above mediocrity. Miss Archer possesses many of the qualifications which are essential to success, although it must be admitted even by her warmest admirers that they are in a latent and somewhat crude state. But experience is a good teacher and its magic wand converts dross into gold, so that Miss Archer may hope to emerge from time's crucible refined by the fire of criticism to shine like a gold dollar.

"Miss Civilization," a sketch by Richard Harding Davis, in which Miss Mignon appeared, has none of the elements of greatness. It is badly constructed, has a decidedly melodramatic flavor, and wholly lacks comedy. The story centers upon a young woman whose home is invaded by a trio of burglars who make free with everything as might be expected of gentlemen of the jimmies. She observes them prowling about the house and telephones to the police. Pending the arrival of the bluecoats, she entertains the burglars, chiefly inspired to that course by the fear that they might awake her sick mother above. The burglars talked loud enough to awake the seven sleepers and they made sufficient clamor during their impromptu banquet to scare flat dwellers a block away into fits. But Miss Archer's capable work in this scene relieved it of much of its absurdity and won for her the flattering favor of her entire audience.

Miss Archer is handsome and she has an engaging personality. She was at times not sure of herself, but this was due to her desire to "make good," in which task she succeeded by the insistent force of her art. In a sketch better suited to her capabilities, Miss Archer might have appeared to greater advantage, but as it is, she fully sustained the expectations of her admirers and friends, and gave convincing proof that she is destined to prove a valuable addition to the ranks of vaudevillians of the better class.

Jules Garrison in Burlesque.

Jules Garrison and Helen Conklin appeared to signal advantage in their laugh-creating absurdity, *An Ancient Roman*, at the Majestic Theater last week. Mr. Garrison is a comedian to the core and his Marcus Antonius is a highly relishable performance. Miss Conklin doubles effectively as Mrs. Potter and Cleopatra, and her scenes with Antonius are skillfully done. Mr. Garrison is a man of experience and he does not fail to take advantage of every opportunity to express all of the art that is in him. In this travesty, which is the work of Edmund Day, these opportunities are plentiful and the result is that waves of hearty laughter reward his efforts. With more actors like Mr. Garrison and vehicles like *An Ancient Roman*, there should be no such thing as ennui in overworked humanity.

Amy Leslie, dramatic critic of the "Daily News," has returned to Chicago after a weeks' sojourn at Battle Creek, Mich.

Elmer Walters opened the season of 1907-08 at the Alhambra in "A Thoroughbred Tramp," with John J. Swartwood in the title role.

Pauline Moran closes her park season July 14th and leaves for New York to start rehearsals with Kraus and Sullivan's Twentieth Century Maids.

Creston Clark will put on a new play in September which was written by his wife, Adelaide Prince. The play is called "The Power that Governs," and the plot is given a touch of picturesqueness by being laid in Mexico.

The Majestic theater, Peoria, Ill., will open the season of 1907-8 on Aug. 18th.

Will White, who was last seen in Chicago during the summer of 1905 at the Chicago Opera House in a one-act playlet entitled "A Friend of the Family," is now numbered among the most popular members of the Payson Stock Company that is appearing at the Main Street Theater, Peoria, Ill.

STERNAD ON BROADWAY.

"Jake" Joins the Flying Squadron in New York City.

Mr. Sternad left for New York City last Monday, where he will make his headquarters at the St. James building for the next three or four weeks. Now that Jake has joined the "flying squadron," Broadway may well sit up and take notice.

CHICAGO MOTORISTS LEAD IN BIG GLIDDEN TOURNEY EVENT

More Than One Hundred Cars, of Which Ten Fly Chicago Colors, in Race

CHICAGO motor fans rejoice at the realization that in the Glidden touring event, which started from Cleveland last week, Chicago will be the best represented of any city in the entire field, which is an unusually large one. Chicago motorists have come to the front more strongly than any other in the country this season.

The meet at the Harlem race track last week by the Chicago Automobile club was excellent from every viewpoint. If the Vanderbilt cup race falls through, it will be the chief event in the auto world for the present season in America.

When the Bridgeport Automobile club ran a non-stop race early in the month, and succeeded in smashing all records for the distance and weight carried, a commotion was caused in automobile circles. The race was run with 24-horse-power Premier touring car, with a good lot of passengers, and the official records show that 4,906 miles made without the motors having stopped once, from June 3 to the 24th of the same month. This is fully 1,200 more miles than was ever made in that time, anywhere in the world.

Early records show that there will be over a hundred cars running in the Glidden course this month; ten of these are flying Chicago colors, four of which are under the flag of the Chicago Automobile Club.

The Glidden tour this year will be more of a Chicago event than ever before, although it neither starts nor finishes in this city.

The headquarters of the Rambler Automobile Co. have been moved from those it occupied so long on Wabash avenue to a new situation on Michigan avenue, after one of the most successful seasons Joseph Gunther, the president and owner, ever enjoyed, he says. Gunther's last 1907 car was sold on the very day of the moving.

Barney Oldfield, the phenomenal driver, so brooded over a charge of breaking a contract a week ago in Portland, Ore., that he attempted suicide by jumping out, or attempting to jump out, of the third story window of a Portland hotel. It was only after the combined efforts of both his wife and a detective that he was restrained.

Tremendous interest was shown in the amateur events at Harlem. The Chicago Automobile club secured an unexpectedly large attendance.

On Independence Day, there was a record number of meets and races held. Sports of different kinds, always active on this day, could in no way compare with the business that was shown by automobile companies all over the country.

The town of Peoria, Ill., ran an unusually good race last week—one of six-hour's length, which was represented by some of the best American drivers. C. A. Coey, of Chicago, driving a car from the Thomas Flyer factories, won, having covered 268 miles in the allotted time. Mongini and Bald, both driving Glides, were second and third, respectively.

Joseph F. Gunther, a member of the Chicago Automobile Club entertainment committee, took all the visiting automobile enthusiasts to Ravinia Park last week. They were feasted upon both music and food. They took their departure Monday morning.

After the racing Friday at Harlem, the visiting automobilists were entertained as a theatre party in town. The Chicago Automobile Club had a lively and lavish entertainment committee.

The 24-hour test at Harlem was run on the team system which proved to be so successful at Detroit. A strong effort will be made to break the 1,135 miles record made by the Ford team, Lorimer and Kulick, at the same city.

The Glidden tourists stopped in this city from Friday to Monday as they were scheduled to go through South Bend.

One of the Vanderbilt racers that competed in the Harlem Derby was Wm. Thorne's Haynes roadster.

The new type of car known as "Roadster" are making good in the auto world.

In its last sealed bonnet contest, the Automobile Club of America received a good deal of criticism because of the roads it picked out, not because they

were poor ones, but because they were such excellent ones, without hills or other impediments to the cars. The club had a tie for first place in that race in which 41 cars participated.

Those who know declare the reliability test of last week which was run over roads between Waukegan, Halfday, McHenry, Aurora and Elgin, a complete success from every standpoint. The entire list was 10 per cent larger than last year's and every car that ran showed up well.

Endurance tests of the 24-hour non-stop variety are one of the hardest tests known to drivers. Towards the end, blinded and almost unconscious, it is only a man of the strongest constitution and will power that can finish. Most of the people that watch the race at the finish for 15 or 20 minutes do not realize the sufferings of the drivers, who are not to be blamed or questioned for any mistakes they make.

The Chicago Automobile Club has at last managed to open its new club-house on Plymouth Place. It is said to have cost upward of \$173,000, and is one of the most beautiful structures of its kind known.

It is just a year ago they ran automobile races at the Harlem race track for the first time in its history. This was probably due more than anything else to the fact that horse racing had just been stopped there for a year, and that races of almost any kind were acceptable. This time they are arranged only because of the keen enthusiasm shown by motorists in Chicago and promise to be a real success.

It is said that nothing plays a more prominent part in racing autos than the tires. These have been lately so perfected that records all over the world have been bettered with no changes in the cars, roads or drivers, to material effect.

AT CHICAGO THEATERS.

Interesting Bills This Week at the Popular Playhouses.

The following bills will be seen at the Chicago playhouses this week:

GARRICK—The Boys of Company "B," reviewed elsewhere in this issue, opened Sunday and seems good for the remainder of the season.

COLONIAL—"Brewster's Millions," with Edward Abeles and Mary Ryan heading the cast delights big houses.

STUDEBAKER—Richard Golden in "Poor John," is drawing good houses.

GREAT NORTHERN—"The Volunteer Organist," a rural play with a moral. Indefinite run.

BUSH TEMPLE—"Sapho," by the stock company, headed by Mabel Montgomery and George Farren.

MAJESTIC—Henry E. Dixey, who after two years of success in the "Man on the Box," now enters vaudeville for eight weeks, will this week present his dainty playlet, "David Garrick." Pauline Hall will be another important number. The Barrows-Lancaster company plays a rural comedy called "Thanksgiving Day."

CHICAGO OPERA HOUSE—The bill will be headed by Mr. and Mrs. Sidney Drew, presenting a one-act comedy entitled "Billy's Tombstones." McWaters and Tyson company will offer their spectacular miniature musical comedy, "Vaudeville." Howard and Bland will be seen in a sketch, "The Stage Manager."

COLLEGE THEATER—"Chimes of Normandy," sung by the Summer Opera Stock Company, which has proven itself a capable organization. No performances on Sunday hereafter.

WHITNEY OPERA HOUSE—"A Knight for a Day," with John Slavin and Mabel Hite as the stars has passed its 150th performance and is good for as many more.

SID J. EUSON'S—Closed till Aug. 25.

PEKIN—The colored players in "Captain Rufus," an amusing and spectacular musical comedy, are doing well.

BIJOU—This theater began its regular season Monday with "An Aristocratic Tramp" as the initial attraction.

George Harrison, Manager of The Bijou Theater, White City, Chicago, announced the following as the vaudeville bill at his theater for the current week: The La Auta Girl, Brar De Van, Joe Carroll, Hames Sisters, Tom Gifforn, May Anderson, Felix Adler.

SAN FRANCISCO NEWS.

Ethel Barrymore in Captain Jinks a Success—Other Attractions.

SAN FRANCISCO, July 11—Ethel Barrymore is playing to crowded houses in Captain Jinks at the Van Ness Theater this week. In her support is Bruce McRae and George Swift, who share the honors of the production with the star, Ezra Kendal, in Swell Elegant Jones, comes next week.

Herbert Keiley and Effic Shannon are appearing in Her Lord and Master with the Delasco stock company at the new Alcazar theater on Sutter street, and good business is the rule. Will H. Walling, Ernest Glendenning, John B. Maher and Laura Lang are prime favorites. The Moth and the Flame follows July 15.

The Wigwag has a strong bill this week. Willie Zimmerman scored a success, as did also Saville and Grand, the hand-to-hand balancers and athletes. Springgold and Company offer a clever sketch called "The Handsome Stranger," and the Musical Brennans have an act quite out of the ordinary.

The Great Pool does some contortion work, and Stanton and Sanberg sing, dance and provoke fun to good advantage. Walther and Dale, the singers, are two others on the programme. The Western States Vaudeville Association's Road Show appears next week.

A Mother's Sacrifice is crowding the Davis at every performance. Alice Condon is a prime favorite. Darrell Vinton opens next Monday in a revival of Francesca Da Rimini.

The Orpheum bill this week includes the following: Anita Bartling, the famous European Juggler; Jack Wilson Co.; Rose and Jeanette; Bert and Bertha Grant; Lalla Selbini; Bernar, the King of Marionettes; Armstrong and Clark; New Orpheum Motion Pictures and Virginia Earle and Company in "A Midnight Mistake." The headliner next week is Benjamin Chapin, who will appear in his playlet, "Abraham Lincoln."

Mam'selle 'Awkins is drawing well at the American theater where a good company of singers is housed. This is the first time this musical comedy has been seen here.

Herschel Mayall heads the company at the Central theater in The Great Express Robbery. Next week The James Boys in Missouri will be the bill.

SPECTACLES AT PARKS.

New York Hippodrome Successes to Be Brought West.

Amusement parks throughout the country will be able next season to see all the famous spectacles that have been exhibited at the New York Hippodrome for the past few years. Arrangements have been completed by the Western Vaudeville Managers' Association, and bookings are now being made, for the exhibition of extravaganzas and pantomimes that have made the Hippodrome in New York one of the wonders of the world. Max C. Anderson, a member of the Western Vaudeville Managers' Association, has made the production of these affairs in the parks possible.

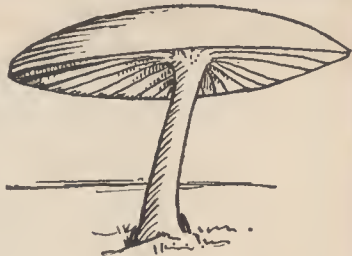
Mr. Anderson was in Chicago last week negotiating with David Beehler, manager of the band booking department and arrangements will be completed on Mr. Anderson's return from New York. It is the intention of Mr. Beehler and Mr. Anderson to take the pieces produced in the Hippodrome and split them up into smaller companies and put them into the summer parks as free out of door attractions. A special orchestra will accompany each of the organizations. While they are to be divided, yet the companies will carry with them all the machinery, mechanical effects and scenery.

J. Frances Miller writes that the Eagles' Carnival to be held at Bloomington, Ill., next week promises to eclipse any similar event ever arranged in this section of the country. The Red Men's Carnival at Muncie, Ind., just held was a success in spite of untoward weather conditions. The concessionaires fared well and all Midway attractions made money.

Margaret Cline will be seen at the Majestic in an entirely new act next week.

Mabel McCane in The Girl Over There, the new musical play which Walter Lindsay sends on tour this season, will open at Cedar Rapids, Ia. on August 28. Mr. Lindsay will also produce The District Leader on October 16. This piece scored one of the biggest successes of any musical play on the road last season, and with a new scenic equipment Mr. Lindsay expects large returns on return dates.

It has been announced by the Western Vaudeville Managers' Association that all their houses, outside of Chicago, will be opened by September 1. This includes the new vaudeville house recently built in South Chicago.



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MOVING PICTURES IN THE PARLOR

THE growing importance of the moving picture industry to a position of dominance in amusement affairs is becoming more apparent day by day. With 5,000 moving picture theaters in successful operation throughout the country and that number increasing at the rate of fifty a day, the enterprise is attracting the attention of capital as a most promising field for investment.

This was the substance of a statement made yesterday by Max Lewis, vice-president and treasurer of the Chicago Film Exchange, 120 East Randolph street, Chicago, one of the best known film men in this country. Mr. Lewis understands the details of his business thoroughly and statements issued by him are accepted as authority by film users everywhere. He is 25 years old and has been actively engaged in the moving picture business only three years. Within that period, however, he has built up a tremendous trade and a clientele which is scattered about in every state of the Union.

These are Mr. Lewis' predictions: That the moving picture eventually will be as popularly used for entertainment in private homes as is the phonograph.

That within three or four years not a village in the country will be without its nickel moving-picture theater.

That more than \$10,000,000 will be invested in moving picture enterprises throughout the country.

That millions of capital will in addition be invested in plants for the manufacture of films, only a small portion of which are made in the United States.

Mr. Lewis states also that the popular taste as manifested in the choice of films, is in the direction of moral and intellectual advancement. The melodramatic films are in demand, but the blood and thunder pictures, as they are known to film men, gradually are falling into disuse and becoming a drug in the market. Educational films, such as Niagara Falls, Yellowstone Park, and scenic views of this description are constantly being demanded by colleges and educational bodies which are using motion views more than ever before.

"When I went into the film business with my father three years ago," said Mr. Lewis, "there was a constant demand for train robbery films. These were used in the regular theaters which displayed motion pictures and they were relished because of their exciting features. When the first moving picture was established in Pittsburg two years ago, a better grade of films was thrown upon the market. They became so popular that within a few months theaters had been established in Chicago, St. Louis and Cincinnati. The audiences were studious and it developed that high grade pictures were an imperative necessity. With the growth of the number of nickel theaters, the public taste advanced along healthful lines so that the pictures now on display throughout the country rank among the best seen anywhere in the world."

According to Mr. Lewis, less than ten per cent of the pictures used in this country are of the sensational kind, and even this percentage is lessening daily.

"The general public is not aware of the tremendous interest taken in the moving picture theaters by people of every class," resumed Mr. Lewis. "It is an attraction for the children in the congested districts of the larger cities, the importance of which cannot be overestimated. These children find the nickel theater cheap but healthful recreation and as the films are changed every week the little ones attend the show every week. This attendance is somewhat curtailed in the summer months because the parks offer greater inducements to the public for enjoyment, but the wise manager will not close his theater on that account alone. He will reduce his expenses to the lowest possible limit and continue with his shows as best he can until the park season is ended and his audiences gather again as in the past."

Regarding his prediction that the moving picture some day will be a popular family amusement the same as the phonograph now is being used in the family circle, Mr. Lewis said:

"I think the day is not far distant when every home can be supplied with a moving picture outfit so that a company may be entertained in the parlor the same as it might within a moving picture theater. The expense, of course, will be high at first, but science will provide a way for cheaper service so that it may be within the reach of almost every family man. This increase in the demand for films would of necessity prompt others to go into the business of supplying them and the more that are manufactured, the less the cost to users. It goes without saying that only the best film subjects would be employed at family gatherings and the educational features of this plan are obvious to almost everyone. I know this matter is engaging the attention of persons of influence at the present time and that a project with this end in view is under way. The details of the plan, however, cannot be divulged."

Mr. Lewis is interested in the manufacture of viascope machines and much

Max Lewis, of the Chicago Film Exchange, Predicts Motion Views Will Be Utilized in the Home the Same as Phonographs Are Now Used—Great Field for Investment.

of his business is in connection with moving picture devices of this sort. The Chicago Film Exchange, of which his father, Harry Lewis, is president, employs thirty people, and with more than 200 clients on its books, the exchange does an enormous annual business. The technical details of this enterprise are not

little more than two years ago he entered the moving picture business with his father. Beginning with a limited capital, the exchange which they founded now has more than 1,200 reels of films, all of which are in active demand. This number is being increased daily, and there is no telling to what limits



MAX LEWIS.

Sykes Photo, Chicago.

The vice-president and treasurer of the Chicago Film Exchange is Max Lewis. He predicts that the moving pictures are destined to become popular parlor entertainments and that their use by families will become as general as that of the phonograph.

easy to master, but Mr. Lewis has them at his fingers' ends, so to speak, and in the matter of film subjects he is a veritable encyclopedia.

"I have hundreds of films on my shelves," said he, "and I am acquainted with every foot of them. It is an absolute necessity for a film renter to know his subjects intimately. We receive letters daily from all parts of the country asking for information regarding a certain line of films and in order to supply information we must keep well posted. We must study the bulletins issued by the film makers and thus obtain a working knowledge of all new subjects issued. In this way we become conversant with the output of foreign manufacturers and the best-posted film renter enjoys the most lucrative patronage. I am going to Europe next week to study the processes of film making in London, Paris and Berlin. I shall remain abroad several weeks and will be delighted to send to THE SHOW WORLD something about foreign films and moving picture devices. That journal has paid the moving picture industry that liberal attention which all great industries deserve, and in this regard it is doing the public as well as the moving picture men themselves, a real service."

Mr. Lewis is a native of Russia and came to this country six years ago. Three years since he engaged in the carnival business at Kewanee, Ill., and a

this extraordinary expansion of their business will reach.

Moving Picture Notes.

In Vincennes, Ind., the beginning of the week will find a new theater, with three changes of pictures weekly, on Second street, between Main and Busserson.

Des Moines, Ia., is getting its share of moving picture theaters. Another one will be opened this week. The new theater will be located at 511 Locust street, and will be called the Radium. The admission is to be five cents. The program will be changed three times a week.

John F. Allison, Marguerite, Mich., has decided to open a moving picture and illustrated song theater at his business stand. He expects to have the place ready for opening soon after the first of the month. He has already purchased a moving picture machine and engaged an operator and singer.

Graham and Guiteau are building a new five-cent house at Freeport, Ill., at 118 Stephenson street. It is reported that it will be the most artistic little theater in those parts.

The rink, newly organized at Waco,

Tex., showed the first installment of pictures on their new contract last week. They were new and up to date.

This contract with the manufacturers gives the Rink Amusement company choice of subjects that are just produced and that have not been shown in other places.

A moving picture entertainment is to be given at the Chamber of Commerce in Los Angeles, Cal., at an early date. Lloyd Childs, who is the Los Angeles representative of the Hawaiian Promotion Committee, has received a 1,300-foot film which depicts most interesting places on the islands and shows the natives surfing. The building ordinance makes it necessary to construct an asbestos box in which to operate the machine before the views can be exhibited and this is being done now.

The Lowell Moving Picture company gave their opening exhibition in the opera house at Lowell, Mass., last week and drew a fair sized audience, and what was better still sent them home well pleased with the entertainment.

The pictures are new, well selected and clear as photos. The origin of the but-terfly is one of the finest specimens of the moving picture art.

Manager Berkell has rented his theater at Davenport, Ia., for the summer months to Davis and Straight, who are at present operating a moving picture house at Kewanee and Joliet. They will open in a week or two, and their contract with Manager Berkell calls for the best that can be supplied in the way of a moving picture show and illustrated songs.

There was a decided novelty at Pierce Hall, at Portsmouth, N. H., last week, when a moving picture show was given during a dance, and the idea seemed to make a great hit with the crowd. The pictures, all excellent films, were shown, while an orchestra furnished the music for dancing.

A continuous amusement house in which will be shown the best moving pictures and illustrated songs will soon be started in McPherson, Kans. The Alexander building has been secured for this purpose by F. Collins, of Salina, Kan., and others and will soon be converted into an amusement house. A raised floor will be constructed and seats will be placed for two hundred people.

An entertainment will be given every night in the week except Sunday and also on Saturday afternoon. An entire change of pictures and program will be made three times a week.

For the purpose of building a moving picture theater at 5 North Water street, Rochester, N. Y., the Knickerbocker Auditorium Company has been organized and work on the building will begin at once.

The site is owned by Jacob Gerling, Sr. The building will have a frontage of 27 feet on Water street and a depth of 87 feet. The structure will be four stories in height. The alterations will cost \$50,000 and it will be completed within three months.

One of the attractive places for amusement seekers in Binghamton, N. Y., is the new Empire Theater, opened last week at 101 Court street, opposite the Security Mutual building. On the opening day the theater was crowded and the expectations of the proprietor were more than realized. Alfred Hill is the proprietor. The interior of the theater is neatly decorated in red and green with pleasing effect, with red lights harmonizing with the walls. The front is a tasty white decoration and at night is lighted with two of the new flaming arc lights manufactured in this city by the new company.

A. J. Aldinger will install an electric theater in the Griffith building on West Pike street, Fairmont, W. Va. The deal is closed and the Fairmont man gets a lease on the room and will install at once a moving picture show. Arthur Swager, who was formerly associated with Mr. Aldinger, will be manager of the new attraction.

F. H. Whiting, of Bridgeport Conn., has opened a five-cent theater in the building at 125 South Centre street which was formerly occupied by the Bee Hive drygoods store, in Schenectady.

The Proctor Theater, in Troy, N. Y., has been engaged to be used as a moving picture theater for the summer season.

Nicola Seraphine applied to Justice Truax in Special Term, Part I., of the Supreme Court, New York City, to have continued an ex parte injunction order issued by Justice Blanchard restraining Mayor McClellan and John P. Corrigan, of the Bureau of Licenses, from suspending his license for his moving picture exhibition at 2197 Third avenue. The suit is in the nature of a test case on the right of the mayor to revoke the licenses for moving picture shows.

C. B. Roulet, electrical inspector for the Texas Fire Prevention Association, has

forwarded to Chief Eastman, of the Beaumont Fire Department, specifications under which moving picture shows must be installed. In order to pass the inspection of the underwriters, the chief is of the opinion that every moving picture theater in Beaumont complies strictly with the requirements and he doubts if there will be any alterations in any of the playhouses on account of the plans adopted by the insurance men.

MOVING PICTURES IN NORTH.
Promoters Open Theaters With Profit in Province of Alberta.

The moving picture industry is penetrating the far north. They have been seen as far north as Edmonton, Province of Alberta, Canada, which is about 1,800 miles from Chicago, and the success met by three men who had the temerity to go to that distant region and seek their fortunes there, have been more than compensated for their efforts. The theater was opened March 5 last at Edmonton, a city of 17,000 inhabitants. The elite of the town are the patrons of the theater and the price of admission is equivalent to fifteen cents of United States money. The days are exceedingly long there and the nights lasting but three or four hours, the theater is filled many times during the twenty-four hours. The cost of securing the films is great, the duty on each reel being five dollars, yet the profits registered each month aggregate \$500 for the three. Last January John O'Toole, of New York, Robert Hainesworth, of London, Eng., and Robert Fowler, of Fargo, N. D., talked of the possibilities of taking a moving picture machine into the far north. A machine was bought and the film agents met and contracts for supplies were made.

It was only an experiment, but the three men staked their all in building the theater and advertised it extensively. On the opening night they were more than surprised when they saw an immense crowd awaiting the opening of the doors and when they counted the cash receipts they realized that they had struck pay-dirt.

There is absolutely no opposition there and the only form of amusement offered the residents is the moving picture machine. Many times during the week the society night is in evidence, much the same as in the larger cities of this country. Residents go to the theater with their guests, and after the show repair to the cafe of the town. The moving pictures are becoming more popular daily.

The cost of running the theater, mainly the securing of new reels, is a considerable item. In the first place, all the films are sent from Chicago and the express charges each way are \$4. Then there is a duty of \$5 for each reel and the rental figures up to some \$35 a week, making a total for each film of about \$44 each week. This is overbalanced, however, by the gate receipts and now there is a circuit being formed and the price of the films will be materially reduced. Besides Edmonton, Saskatoon, Province of Saskatchewan, Medicine Hat, and Calgary, the two latter in the Province of Alberta, are in the new circuit and the reels will be interchanged before being sent back to the film service bureau. The places just opened, although in smaller cities than Edmonton, report a fine business.

NEW LUBIN FILMS.
Interesting Views Are Announced by Philadelphia Concern.

One of the newest and most interesting films just announced by the S. Lubin company, of Philadelphia, is the Jamestown Naval Review. Although a number of American battleships are shown in the picture, three English boats, the "Roxburg," "Hampshire" and "Argyll," are brought into view. President Roosevelt entertaining the admirals of the foreign ships on board the yacht "Mayflower" also is recorded on the film.

Other films of the Lubin company are: "And the Dog Came Back," a comic film; "Snake Hunting," a new and realistic picture made at a great risk by the operators facing live rattlers; "Too Much Mother-in-Law," another comedy film, and "The Oyster Industry," one of the most interesting and instructive films ever wound on a reel; "When Women Vote," which is described in the catalogue as "A regular wrinkle wrecker and a sure winner"; "Wanted a Husband," a comedy film 565 feet long, and "Mother's Dream," a beautiful heart interest drama, also are catalogued.

Other films are the following imported novelties, "The Borrowed Ladder," "Traced by a Laundry Mark," "The Vision of a Crime," and "The Animated Pillow Box."

Moving Picture of Race.

The Urban Trading Co., Ltd., of London, Eng., has for several years past held the exclusive right of taking the Grand National Race from the actual course, but this year the Warwick Trading Co., Ltd., put in its application first and the authorities granted them the privileges previously held by the Urban Company. The Warwick Co., therefore, was the only one to have cameras in the enclosure and on the course. They had nine cameras at the various points, and a fine view of the race was obtained, practically from start to finish. The Urban Com-

pany, however, also secured a picture, from grounds adjacent to the course, from railway saloons placed at their disposal by the Lancashire and Yorkshire and London and North Western Railways, and from the Canal. They also obtained the privilege of developing their films on the way up to London in a special railway carriage, and were thus enabled to show their film at three London halls the same evening. The Warwick Co., on the next day, issued a circular to the trade containing statements which the Urban Company alleged to be libelous, and the latter took legal proceedings, and succeeded in obtaining an interim injunction prohibiting the further issue of the circular, until the action for libel is heard.

New Selig Film, "The Masher."

One of the latest and most novel film subjects made by the Selig Polyscope Company of Chicago is entitled "The Masher," and as the name indicates, depicts a few adventures of one of those annoying persons who have become known by the slang epithet which gives the name to the subject. He is shown bothering a number of ladies with his attentions and finally meets his just deserts when he is arrested. "The Masher" has become very popular through its appropriateness and is in great demand. Among the late subjects of the Selig Polyscope Company are "One of the Finest," "The Bandit King," "His First Ride," "Girl from Montana," "Foxy Hoboes," "When We Were Boys," "The Grafters," "The Tramp Dog," "Who's Who," "Female Highwayman," "Dolly's Papa," "Trapped by Pinkertons," "Sights in a Great City," "The Tomboys and the Serenade."

New Moving Picture Theater.

One of the prettiest new moving picture theaters in Chicago is The Alcazar, at 108 Madison street, which was formally opened June 24 and is now doing a rushing business. The Alcazar is owned by V. C. Beaver. B. C. Fischer is manager. The Alcazar will seat 320 persons and the entertainment consists of moving pictures and illustrated songs.

Laemmle in Good Luck.

The good luck of Carl Laemmle, of the Laemmle Film Service, Chicago, is proverbial. When he and his family left the steamer Kronprinz Wilhelm at Liverpool, Mr. Laemmle was \$30 ahead of expenses for the trip. He had won a big pool which the passengers had made up on wagers on the number of miles steamed by the vessel daily. Mr. Laemmle's guess was nearest and he captured the purse.

VICTOR HUGO.
Prominent and Popular Amusement Manager of Cedar Rapids, Ia.

Victor Hugo, whose likeness appears on the sub-title page of this issue enjoys the acquaintance and esteem of the profession generally. For a number of years Mr. Hugo was identified with a number of the larger circuses, but since 1905 he has conducted the People's Theater at Cedar Rapids, Ia., which along with other vaudeville interests has proven a profitable source of income. Mr. Hugo recently formed a stock company among the business men of Cedar Rapids which will build a new theater to cost \$75,000. During the summer months Mr. Hugo manages the attractions at Alamo Park, Cedar Rapids. This is an era of young men in the amusement business and Mr. Hugo is one of the striking examples. We predict a brilliant future for him.

Casey and Craney will open at Cedar Rapids, Ia., July 15th, with 15 weeks to follow of the Association time.

Monmouth, Ill., July 8th.—The Majestic tent offered another good vaudeville bill for week of July 8th. The Cliffords, wonders from the West, occupied the feature spot. Others on the bill were: Casey and Craey, refined entertainers; Frank La Tour, comedy juggler; Ames and Lamb, singers and dancers; Madeline Caliovi, illustrated songs and moving pictures.

Galesburg, Ill., July 9th.—Burton's Comedians are playing a summer engagement at the Gaiety theater. "True Irish Hearts" is the current bill and is cast to good advantage. The Three Kellys presented their unique specialty between the acts. Baby Kelly can be credited as being the hit of the bill.

J. P. Chrisney, secretary of the Chrisney, Ind., Fair, writes that the twenty-third annual fair will be held in Chrisney August 12 to 17. He states that the grounds to be occupied during the fair are well situated and but a half block from the depot. Chrisney is in Spencer County. Special attractions have been arranged for. The best half mile track in the state situated in Chrisney.



Are You in Doubt
Where to Get the
Films
That Please

Unsolicited letters from customers who have tried the Laemmle Film Service are pretty good substantial evidence that we are pleasing the people who deal with us. We won't inflict our hundreds of nice compliments upon you, but

We DO Ask You to
Read These Two
Fine Endorsements:

MAX STEARN (The Edisona, Columbus, Ohio) WRITES: "I am very well pleased with the quality of film and the subjects you are sending me. My competitors are not asleep. They are getting good stuff BUT I HAVE BEEN ABLE TO SHOW THE NEW STUFF ABOUT A WEEK AHEAD OF THEM. If you have any prospective renters who are in doubt about your service, I would be pleased to put in a boost for you."

J. STORCH (Pentwater, Michigan) WRITES: "I wish you would accept my heartiest thanks for the noble treatment your house has accorded me thus far, and indeed I must say I am more than pleased with your way of doing business. I thank Providence it was my good fortune to strike the best at the first move."

WHEN CUSTOMERS WRITE LIKE THAT it is honest proof that we are going out of our way to please and satisfy. *Getting* a new customer is not our only ambition. *Holding* him and *delighting* him is much more important, and that's what we aim for. We have no "preferred list." If you become a Laemmle customer you will get the best films, the quickest service and the best treatment that human minds can conceive and human facilities execute.



CARL LAEMMLE, President
194 Lake Street, CHICAGO
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ROUTES

THE SHOW WORLD herewith presents another installment of routes and professionals are requested to forward routes to this office without delay. It is aimed to make this department as complete and reliable as possible.

DAMS & Mack: Opera House, Old Orchard, Me., Indef.
Aces, Three: July 15, Bijou, Green Bay, Wis.; 22, Bijou, Marinette; 29, Odeon, Fond du Lac; Aug. 5, Bijou, Racine.
Alexandria, Mlle. & Bertie: July 1-30, Ambassadeur, Paris, France.
Ahearn, Chas.: July 15, Island Park, Easton, Pa.; 22, Hippodrome, Ocean City, N. J.
Adler, Jeanette & Co.: July 15, Lake Michigan Park, Muskegon, Mich.; 21, White City, Chicago; Aug. 4, Mannion's Park, St. Louis, Mo.; 11, Oak Summit, Evansville, Ind.
Antrim & Peterson: July 15-21, Unique, Minneapolis, Minn.
American Newsboys Quartette, The Original: July 14-20, Electric Park, Kansas City, Mo.; 21-27, Cooks Park, Evansville, Ind.; 28-Aug. 3, Chester Park, Cincinnati, O.; 4-10, Lake View Park, Terre Haute, Ind.; 11-17, Coney Island, Cincinnati, O.
Avery & Pearl: July 14-20, Trocadero, Chicago.
Appleby, E. J.: July 15, Bijou, Kalamazoo, Mich.; 22, Park, Muskegon; 29, Bijou, Lansing; Aug. 5, Bijou, Jackson.
Adams, E. Kirk & Co.: Apr. 29, indef., Auditorium, Jamestown Exposition, Norfolk, Va.
Armstrong & Clark: July 15-27, Orpheum, Los Angeles, Cal.
Adams, Musical: July 15-21, Olentangy Park, Columbus, O.
Armond, Grace: July 15-21, Wasson's, Joplin, Mo.
Apdals Animals: July 15-21, Hazle Park, Hazleton, Pa.
Albions, The: July 15-21, Goldthwait Park, Marion, Ind.
American Trumpeters, Four: July 15-21, Spring Grove Park, Springfield, O.
Arlington Comedy, Four: July 15, Celeron Park, Jamestown, N. Y.; 22, Rocky Springs Park, E. Liverpool, O.; 29, Farm, Toledo; Aug. 5, Ramona Park, Grand Rapids, Mich.; 19, Majestic, Chicago.

BINNEY & Chapman: July 1, indef., Garden Theater, Memphis, Tenn.
Baggesseus, The: June 1-Sept. 20, Svendborg, Denmark.
Barnold's Dog & Monkey Pantomime Co.: July 3, indef., Hammerstein's Roof, New York City.
Barnes, Al.: July 15-21, Unique, Minneapolis, Minn.; 22-28, Grand Family, Fargo, N. Dak.; 29, Bijou, Winnipeg, Man., Can.; Aug. 5-11, Bijou, Duluth, Minn.; 12-18, Bijou, Superior, Wis.
Barneys, Three: July 6, indef., Webster Park, La Salle, Ill.
Bowen Bros.: July 15, Crystal, Kokomo, Ind.; 22, Crystal, Frankfort.
Bedini, Donat & Dog: July 15, Island Park, Auburn, N. Y.
Bradley & Davls: July 15, Washington, Spokane, Wash.; 22, Star, Seattle.
Bush & Elliott: July 15, Pavilion, Paris, Ill.; 22, Variety, Terre Haute, Ind.; 29, Lyric, Danville, Ill.
Budd & Wayne: July 15, Park, Kewanee, Ill.
Blanchard Bros.: July 15, Pegnot Lake, Westfield, Mass.; 22, Forest Lake, Palmer; 29, Hoag Lake, Woonsocket, R. I.; Aug. 5, Beacon Park, Webster, Mass.; 12, Wildwood Park, Putnam, Conn.
Burton, Hughes & Burton: July 15-21, Theatatorium, Mt. Pleasant, Pa.
Biff & Bang: July 1-22, Tivoli, Missoula, Mont.
Buxton, Chas. C.: July 6, indef.; Crystal, Menasha, Wis.
Byrd & Vance: July 14, Idlewild Park, Newark, O.; 21, Wheeling Park, Wheeling, W. Va.; 28, Elyria, Elyria, O.
Brooks & Clark: July 15, Unique, Minneapolis, Minn.; 22, Family, Fargo, N. D.; 29, Bijou, Winnipeg, Man., Can.; Aug. 5, Bijou, Duluth, Minn.
Broadway Quartette: June 24, indef., Madison Square Roof, New York City.
Bicycle Bill: July 14, Family, Billings, Mont.; 21, Family, Miles City.
Blamphin & Hehr: July 7, indef., Star, Atlanta, Ga.
Brooks & Vedder: July 1-27, Empire, San Francisco, Cal.
Black Hussars: 15-Sept. 7, Hippodrome, London, England.
Bernar, The Great: July 15-27, Orpheum, Los Angeles, Cal.
Beyer & Johnson: July 15-21, Majestic Park, La Salle, Ill.
Bowes, Walters & Crooker: July 15-21, Rock Springs Park, E. Liverpool, O.
Busch Family: July 15-21, Lyric Park, So. McAlester, I. T.
Bedulin Arabs, Eight: July 15-21, Fair, Winnipeg, Man., Can.
Bates, Louie W.: July 15-21, Star, Beaver Falls, Mass.
Burke & Urtline: July 15-21, Casino, Pleasure Bay, N. J.
Ball & Zell: July 15-21, Lyric, Terre Haute, Ind.
Blessing, Mr. and Mrs.: July 15-21, Palace, Boston, Mass.
Buckley, Joe: July 15-21, Amusee, Braddock, Pa.
Boyd, Archie & Harry Knowles: July 15-21, Novelty, Denver, Colo.

Bailey & Taylor: July 15-21, Crystal, Kokomo, Ind.
Boothblack Quartette: West End Park, New Orleans, La., July 14-21.
Brandt, Sophie: July 14-21, West End Park, New Orleans, La.
Bartling, Anita: July 14-21, Orpheum Theater, San Francisco, Cal.
Barnar's Marionettes: July 14-20, Orpheum, San Francisco, Cal.

CHAPIN, Benjamin: July 14-29, Orpheum, San Francisco, Cal.; 29-Aug. 3, Orpheum, Los Angeles; 5-12, Majestic, Chicago.
Cunningham & Smith: July 15, Lake Nepinuc, Milford, Mass.; 22, Brookside Park, Atol.
Cree & Co.: July 15, Lakeside Park, Dayton, O.; 22, Grand, Hamilton; 29, Orpheum, Lima; Aug. 5, Phillips, Richmond, Ind.
Carroll Sisters: July 15, Washington, Spokane, Wash.; 22, Star, Seattle.
Clermont, Frank & Etta: July 15-Aug. 31, Hippodrome, London, England.
Carroll, Joe: July 15-21, White City, Chicago.
Cree, Jessica: July 15-21, Memphis, Tenn.; 22-29, Des Moines, Ia.
Curley, Pete: Trocadero, Chicago, indef.
Quizon Sisters: July 8-21, Ontario Beach Park, Rochester, N. Y.
Courtney & Jeanette: July 15-21, Brown Park, Wapakoneta, O.; 22-29, Orpheum, Sidney; 29-Aug. 3, Imperial, Fremont; 4-10, Orpheum, Springfield.
Chevalier, Emile: July 15, Unique, Minneapolis, Minn.; 22, Grand Family, Fargo, N. Dak.; 29, Winnipeg, Man., Can.; Aug. 5, Bijou, Duluth, Minn.; 12, Bijou, Superior, Wis.
Collins, Tom & Anna: July 18-20, Cedar Point, Sandusky, O.
Claus & Radcliffe: July 15-21, Bijou, Duluth, Minn.
Carl Bros.: July 15-21, Lyric, S. McAlister, I. T.
Casey & Carney: July 15-21, White City, Chicago.
Calef & Waldron: July 15-21, Orpheum, Springfield, O.

DAYTON Sisters & Geo. De Voy: July 15-25, Star, Hot Springs, Ark.
Dew, Dorothy: July 15-21, Empire, Belfast, Ireland; 22-27, Empire, Dublin.
Davenport, Edna: July 8-Aug. 31, Bijou, Philadelphia, Pa.
De Butz, Count & Bro.: July 15-21, Park, Port Huron, Mich.; 22-28, Winona, Bay City; 29-Aug. 4, C. O. H., Chicago.
Dyllin, J. Bernard: July 15-21, Novelty, Denver, Colo.
Davey & Phillips: July 15-21, Savoy, Grand Forks, N. D.
Dunbar's Goat Circus: July 15-21, Idlewild Park, Newark, O.
Duprez, Fred: July 15, Cooks Park, Evansville, Ind.; 22, Unique, Minneapolis, Minn.; 29, Bijou, Winnipeg, Man., Can.
De Onzo: July 15, Bijou, La Crosse, Wis.; 22, Park, Danville, Ill.; 29, Gendell, Red Oak, Ia.; Aug. 5, Gendell, Fondra; 12, Gendell, Sac City; 19, Gendell, Alta; 26, Gendell, Des Moines.
Donovan & Arnold: July 15-21, Family, Butte, Mont.
Dale, Dainty Dottie & Co.: July 15-21, Pavilion, Alliance, O.
De Velda & Zeld: July 15-21, Paragon, Nantasket, Mass.
Draper & Son: July 15-21, Orpheum, Shelby, O.

EMERSON, Eddie & Jerry Baldwin: July 8-22, West End Park, New Orleans, La.
Espe, Dutton & Espe: July 15, Unique, Minneapolis, Minn.; 22, Grand Family, Fargo, N. D.; 29, Bijou, Winnipeg, Man., Can.; Aug. 5, Bijou, Duluth, Minn.; 12, Bijou, Superior, Wis.
Edmunds & Healy: July 15-21, Crystal, Marion, Ind.
Eckert & Berg: July 15-21, Temple, Detroit, Mich.
Edwards & Vagn: July 15-21, Ironton, Ironton, O.
Eugene & Mar: July 15-17, Star, Martinsville, Ind.; 18-20, Star, Lebanon; 22-24, Peoples, Bluffton; 25-27, Manitou, Rochester; Aug. 12-Sept. 2, Crystal, Marion.
Earle, Virginia & Co.: July 15-21, Orpheum, Los Angeles, Cal.
Easter, Miss: July 15-21, Orpheum, Los Angeles, Cal.

FARNUM, Bud: July 15-21, Airdome, Bedford, Ind.
Frey Trio: July 15-21, Keewahdin Park, Port Huron, Mich.
Fairman & Jewell: July 15-21, Bijou, Duluth, Minn.
Feldman & Ball: July 15-21, Airdome, Terre Haute, Ind.
Farley, James & Bonnie: July 15-21, Bell, Oakland, Cal.
Foster & Foster: July 15-21, Manchester, N. Y.
Faye, Elsie: July 15-21, Sheas, Buffalo, N. Y.
Fox, Rex: July 15-21, Tivoli, Banon, England; 22-27, Palace, Carlisle.
Fields, Nat & Sol: Trocadero, Chicago, indef.
Fox & Ward: July 15-21, 11th St. O. H., Philadelphia, Pa.
Franklin, Benjamin & Toodes: July 15-21, 11th St. O. H., Philadelphia, Pa.
Fay, Elsie: July 15-21, Proctor's 23d St., New York City.

GARDEN & Sommers: July 15-21, Lakeview Park, Middleton, Conn.
Griffith, Magician: July 15-21, Amusee, Braddock, Pa.
Gilmore, The: July 15-21, Columbia, Kenosha, Wis.
Gillen, Tom: July 15-21, Acme, Sacramento, Cal.
Gordon, Lawrence: July 15, Irwin, Goshen, Ind.; 22, Crystal, Anderson.

Gray & Graham: July 15-29, Steeplechase Pier, Atlantic City, N. J.; 29, Park, Milford, Mass.; Aug. 5, Henderson's Coney Island, N. Y.
Green, Albert: July 8-20, Orpheum, San Francisco, Cal.
Goss, John: July 22, Broadway, Middletown, O.; 29, Grand, Hamilton; Aug. 5, Phillips, Richmond, Ind.; 12, Star, Muncie; 19, Orpheum, Lima, O.; 26, Cooper, Mt. Vernon; Sept. 2, National, Steubenville.
Garza, Joe: July 15-21, Majestic, La Salle, Ill.
Gilroy, Haynes & Montgomery: July 15-21, Springbrook, Casino, South Bend, Ind.
Gladstone Children: July 15-21, Crystal, Marion, Ind.
Gilmore Sisters: July 15-21, Portsmouth, O.
Graces, Two: July 15-21, Beacon Beach, Webster, Mass.
Gardner, Georgia & Joseph Maddern: July 15-21, Pleasure Bay, Long Branch, N. J.
Grant, Bert & Bertha: July 14-20, Orpheum, San Francisco, Cal.

HYDE, Mr. and Mrs.: July 15-21, Saratoga Park, Pottstown, Pa.
Houston, Fritz: July 15-21, Hoag Lake Park, Woonsocket, Mass.
Hermann, Adelaide: July 15-21, Sohmer Park, Montreal, Can.
Hibbert & Warren: July 22, Temple, Detroit, Mich.; 29, Sheas, Buffalo, N. Y.; Aug. 5, G. O. H., Pittsburgh, Pa.
Hall, Billy & Jennie: July 15, Bijou, West Superior, Wis.; 22, Bijou, Mankato, Minn.; 28, Lyric, Sioux City, Ia.
Herbert, Mins.: July 15, Bijou, Philadelphia, Pa.; 22, Tony Pastor's, New York City.
Hanvey, Lenora: July 15-Aug. 19, Crystal, Frankfort, Ind.
Holman, Harry: July 15, Pastor's, New York City.
Hardy, James E.: July 15-28, Beechwood Park, Philadelphia, Pa.; 29-Aug. 4, Luna Park, Scranton; 5-18, Scarboro Beach, Toronto, Can.
Hayman & Franklin: July 13-31, Pavillion, London, England.
Hoch, Emil & Co.: July 7-20, Orpheum, Los Angeles, Cal.
Hardeen: July 15-21, Oxford & Islington, England.
Haines, Lola: July 14-31, Wonderland, Revere Beach, Mass.
Harcourt, Daisy: July 14-31, Palace, London, England.
Hewletts, The: July 14-31, Cour d'Alene, Spokane, Wash.
Hill, Hamilton: July 14-31, Tivoli, Sydney, Australia.
Hughes Musical Trio: July 15-21, Harlem Park, Rockford, Ill.
Horton & La Triska: July 15-21, Ramona Park, Grand Rapids, Mich.
Hayes & Graham: July 15-21, Sixth Street, Lancaster, O.
Harbach & Harris: July 15-21, Casino Pier, Ocean City, N. J.
Hays, Ed. C.: July 15-21, Lake Side Park, Dayton, O.
Hill-Edmunds Trio: July 15, Vaudeville, McKees Rocks, Pa.
Hanson & Drew: July 15-21, Majestic, Sioux Falls, S. D.; 22-27, Unique, Minneapolis, Minn.
Holman, Al. & Mamie: July 15-30, Omisk, Siberia, Russia.
Harts, The: July 15-21: National, Steubenville, O.
Hombberger, The Great: July 8-20, Coliseum, Hamilton, O.
Hayden, Virginia: July 1-29, Waldorf, Astoria, Ore.
Hilton Sisters: July 15-21: Crystal, Trinidad, Colo.
Holland, Doe: July 15-21, Lyric, Ft. Worth, Tex.
Heinrich, Julia: July 15, Orpheum, Los Angeles, Cal.
MES & Ryan: July 14, Oak Summit Park, Evansville, Ind.
Inman & Walter: July 15-21, Crystal, Goshen, Ind.

JACOBS, Chas. M.: July 15-21, Shadowland, Dunkirk, N. Y.
Johnson & Dean: July 1-Aug. 30, Os Budavara, Budapest, Germany.
Jeanette & Irene: July 15, Chicago; 22, Springfield, Ill.; 29, Centralia, Ill.
Jerome, Nat S.: July 15, Airdome, Terre Haute, Ind.
Johnsons, The Musical: July 15-21, Belfast, Ireland; 22-27, Dublin.
Jolly & Wild: July 15, Family, Livingston, Mont.; 21, Family, Helena; 28, Family, Great Falls, Mont.
Jordan, The Great: July 15-21, Sea Breeze Casino, Rochester, N. Y.

KOPELAND & Thamar: July 15-21, Orpheum, Newark, O.
Keeley Bros.: July 15-21, Celeron Park, Jamestown, N. Y.
Kelly & Massey: July 15-21, Wildwood Park, Putnam, Conn.
Kennedy Bros. & Mac: July 15, Avon Park, Youngstown, O.
Klein, Ott Bros. & Nicholson: July 14, Oak Summit Park, Evansville, Ind.; July 21-Aug. 4, Forest Park, Kansas City, Mo.; 4, Forest Park, St. Louis; 11, Fountaine Ferry, Louisville, Ky.; 18, East End Park, Memphis, Tenn.
Kendal, Leo: Trocadero, Chicago, indef.
King, Bessie Louise: Trocadero, Chicago, indef.
Kaufman, Reba & Inez: July 15, Crystal, Milwaukee, Wis.; 22, Majestic Park, La Salle, Ill.
Kollins & Klifton: July 21, White City, Louisville, Ky.; 28, Oak Summit Park, Evansville, Ind.
Kelley, Walter C.: July 1-Aug. 10, Palace, London, England.
Kahna, The Great & Co.: July 15-21, Hippodrome, Pittsburgh, Pa.
Kates Bros.: July 15-21, Ramona Park, Grand Rapids, Mich.

Keltons, Three: July 15-21, Robison's Park, Ft. Wayne, Ind.
Kinsons, The: July 15-21, Orpheum, Los Angeles, Cal.

LOIS: July 15-21, Gem, Monongahela, Pa.
Le Witt & Ashmore: July 15-21, Orpheum, Webb City, Mo.
Lasky-Rolfe Quintet: July 15-21, Majestic, Chicago.
Leslie & Williams: July 15-21, Lyric, Danville, Ill.
La Delles, Fantastic: July 15-21, Orpheum, Marietta, O.
Leoni & Leoni: July 15-21, Idle Hour Park, Pittsburg, Kan.
Lamb's Merry Manikins: July 15-21, National, Steubenville, O.
Lopez & Lopez: July 15-21, Forest Park Highlands, St. Louis, Mo.
Leomonts, The: July 15-21, Gem, Monongahela, Pa.
Lakola, Harry: July 15-21, Park, Ponxtawney, Pa.; 22-27, Opera House, Barnesboro; 29-Aug. 3, Star, Latrobe.
La Marr, Harry: Crescent Garden, Revere Beach, Mass., indefinite.
Lonn, Downey & Corinne: July 15-21, Majestic, La Salle, Ill.; 28-Aug. 3, Mannion's Park, St. Louis, Mo.
La Reno, Art: July 6, indefinite, Al Fresco, Peoria, Ill.
Lewis & Harr: July 21, Coney Island, Cincinnati, O.; 29, Luna O. H., Lima; Aug. 4, Oak Summit Park, Evansville, Ind.
Levina & Milbourne: July 15, Family, Billings, Mont.; 22, Family, Livingston.
Larke & Adams: July 15-21, Auditorium, Norfolk, Va.
Langdons: July 15-21, Orpheum, Portsmouth, O.
Leonard & Louie: July 15-21, Chicago O. H., Chicago.
Leonard & Lester: July 15-21, Steeplechase Pier, Atlantic City, N. J.
Lee, Fitzhugh & Bessie: July 15-21, Woodland Park, Lexington, Ky.
Lemuels & Lemuels: July 15-21, Orpheum, Chillicothe, O.
Lampert & Pierce: July 15-21, Lagoon Park, Ludlow, Ky.
Lawrence, The Great: July 15-21, Lyric, Oklahoma City, Okla.

MORTLOCK, Aliee: July 15-21, Family, Spokane, Wash.
Martinez: July 15-21, Orpheum, Newark, Ohio.
McKee & Van: July 15-21, Bijou, Eau Claire, Wis.
McDonough, Ethel: July 15-21, Fountaine Ferry, Louisville, Ky.
Murphy & Andrews: July 15-21, Point of Pines, Boston, Mass.
Marriot Twins: July 15-21, Ocean View Park, Norfolk, Va.
Murray Sisters: July 15-21, Sheedy's, Newport, R. I.
Mantell's Marinette Hippodrome: July 15-21, Pavilion, Loraine, O.
Merritt, Raymond: July 15-21, Orpheum, Marietta, O.
Marlowe, Plunkett & Co.: July 14, Masonic Opera House, Chillicothe, O.; 21, Springvale Park, Springfield; 28, Coney Island, Cincinnati.
Mazuz & Mazatt: July 15-21, Majestic, Chicago.
Mozarts, The: July 15-21, Hollaway, London, England.
Millman Trio: July 14-31, Storr Tour, England.
Melrose Troupe: July 15-21, Lansing, Mich.; 22-28, Bay City; 29-Aug. 4, Saginaw.
Matthews & McCabe: July 8-Aug. 31, Bijou, Philadelphia, Pa.
Mason & Doran: Sheedy's, Fall River, Mass., indefinite.
Moran, Pauline: July 15, Park, Joliet, Ill.
Massey & Kramer: July 15, Majestic, La Fayette, Ind.; 22, May's O. H., Piqua, O.; 29, Lindewald Park, Hamilton; Aug. 5, Ironton, fronton; 12, Terapin Park, Parkersburg, W. Va.
McFarland & Murray: July 15-21, Folly, Chicago.
McCarvers, The: July 15-21, Highland Park, Winsted, Conn.
Moreland & Leigh: July 15-21, Lawrence, Elwood, Pa.
Moore, Tom: July 15-21, Lakeside Park, Dayton, O.
McGee & Collins: July 15-21, Crystal, Frankfort, Ind.
McPhee & Hill: July 15-21, G. O. H., Pittsburg, Pa.
Morris, Billy: July 15-21, May's O. H., Piqua, O.
Manhattan Newsboys' Quartette: July 15-21, Grand, Springfield, O.
Muller, Chunn & Muller: July 14-20, Orpheum, San Francisco, Cal.
NORTON, Ned: July 15-21, Orpheum, Chillicothe, O.
Nadje, Mlle.: July 15-21, Orpheum, Los Angeles, Cal.
Neal, Vick B.: July 15-21, Star, Chicago.
Newell & Niblo: July 22-27, Hippodrome, Liverpool, England; 29-Aug. 3, Pavilion, Newcastle.
Napp, Viola: July 15-21, Rye Beach, N. Y.
ORIGINAL Newsboys' Quartette: July 15-21, Mannion Park, St. Louis, Mo.
O'Hara & Watson: July 15-21, Howard's, Huntington, W. Va.
Ouri, Adele Purvis: July 15-21, Spring Grove Park, Springfield, Ill.
O'Connell & Golden: July 15, Star, Mankato, Minn.; 22, Windsor, St. Paul.
Ortega, Mlle.: July 15-21, Revere Beach, Boston, Mass.
PERRY & Alecia: July 15-21, Vau-deville, Athens, O.
Perry, Frank L.: July 15, Opera House, Warsaw, Ind.

Personi, Camille: July 15, Grand, Fargo, N. D.; 22, Bijou, Winnipeg, Man., Can.; 29, Bijou, Duluth, Minn.
 Paulinetta & Piquo: July 16-30, Teatro Verdi, Genoa, Italy.
 Poliers, The Three: July 15-21, Chicago O. H., Chicago.
 Pelot, Fred & Annie: July 15-21, Celeron Park, Jamestown, N. Y.
 Primrose, Geo. H.: July 15-21, Park, Newport, R. I.
 Pepper Twins: July 15-21, Imperial, Fremont, O.

QUIGG, Mackey & Nickerson: July 14-20, Carnival Park, Kansas City, Kan.; 21-27, Oak Summit Park, Evansville, Ind.; 28-Aug. 4, Lyric, Terre Haute; 5-10, Lyric, Danville, Ill.; 11-17, Lyric, Rockford.

REVELL, Nellie: July 15, Air Dome, Leavenworth, Kan.; 22, Wason's, Joplin, Mo.; 29, Carnival Park, Kansas City, Mo.

Raymond, Carl: July 15, Bijou, Winnipeg, Man., Can.; 22, B'jou, Duluth, Minn.

Redwood, Harvey: July 15, Family, Butte, Mont.; 22, Washington, Spokane, Wash.

Ritter & Foster: July 8-Sept. 2, Empire, Johannesburg, South Africa.

Rice Bros.: July 22-28, Airdome, Centralia, Ill.; 29-Aug. 4, Olympic, Springfield.

Ross Sisters: July 14-31, Providence, R. I.

Rambows, The: July 15-21, Orpheum, Newark, O.

Rennee Family: July 15-21, East End Park, Memphis, Tenn.

Rialto Comedy Four: July 15-21, Fountain Ferry, Louisville, Ky.

Robinson & Grant: July 15-21, Star, Seattle, Wash.

Ross & Vack: July 15-21, Empire, San Francisco, Cal.

Ross & Lewis: July 15-21, Empire, Newcastle, England; 22-27, Empire, Edinburgh, Scotland.

Rio Bros., Four: July 15-21, Empire, Stockport, Scotland; 22-27, Hippodrome, Huddersfield, Scotland.

Rastus & Banks: July 15-21, Hippodrome, Leeds, England; 22-27, Pavilion, Newcastle, England.

Rose & Jeanette: July 14-20, Orpheum, San Francisco, Cal.

Russell, Myrtle: July 15-21, Star, Latrobe, Pa.

Robert-Demont Trio: July 15-21, East End Park, Memphis, Tenn.

Rayfield, Florence: July 15-21, O. H., Brownsville, Pa.

Ryno & Emerson: July 15-21, Star, Homestead, Pa.

Reynolds, James A.: July 15-21, Crystal, Logansport, Ind.

Reeds, Ye Colonial: July 15-21, Electric Park, Kansas City, Mo.

Rosaires, The: July 15-21, Wallace Park, Paducah, Ky.

SMITH, J. W. & Mattie: July 15-21, Star, Seattle, Wash.

Scott & Wilson: July 21-27, Mannion Park, St. Louis, Mo.; 28, Fountain Ferry Park, Louisville, Ky.; Aug. 4-11, East End Park, Memphis, Tenn.; 12-18, Ingersoll Park, Des Moines, Ia.; 25, Orpheum, Minneapolis, Minn.; Sept. 2-8, Orpheum, St. Paul.

Sutcliffe Troupe: July 15, Keith's, Cleveland, O.

Singing Four, The: July 15, Sacandga Park, Gloversville, N. Y.; 22, Rock Springs Park, East Liverpool, O.; 29, Farm, Toledo.

Swartz, Frances & Co.: July 15, Irwin, Goshen, Ind.; 22, Crystal, Anderson.

Slater & Finch: July 15, Chester Park, Cincinnati, O.; 22, McBerth Park, Lima; 29, Four Mile Creek, Erie, Pa.; Aug. 3, Pastor's, New York City.

Summers & Winters: July 15-21, Muncie, Ind.; 22-28, Lima, O.; 29, Broadway, Middletown; Aug. 5, Marion, Marion; 12, Cooker, Mt. Vernon.

Sebini, Lolla: July 15-21, Orpheum, Los Angeles, Cal.

Simms, Willard & Co.: July 14-20, Orpheum, San Francisco, Cal.

Spencer, Walter: July 15-21, Crystal, St. Joseph, Mo.

Stanton & Sandberg: July 15-21, Novelty, Oakland, Cal.

Slater, Finch & Co.: July 15-21, Chester Park, Cincinnati, O.

Semons, The Three: July 15-21, Oak Summit Park, Evansville, Ind.

Sheek Bros.: July 15-21, White City, Indianapolis, Ind.

Samson & Zaecho: July 15-21, Bijou, Superior, Wis.

Smith & Daum: July 15-21, Coney Island, Cincinnati, O.

TULSA: July 15-21, Woodland Park, Lexington, Ky.

Truehart, Dillon & Burke: July 1-20, Floods Park, Baltimore, Md.

Tivoli Quartette: July 15-20, Alamo Park, Cedar Rapids, Ia.

Teed & Lazell: July 15-21, Marion, Marion, Ind.

Travers, Roland: July 15-21, Bijou, Anderson, Ind.

Tempest Trio, Grace: July 15-21, Keith's, Boston, Mass.

IOLA, Otto: July 15-21, Lyric, Lincoln, Neb.

Van, Geo.: July 15-21, Wenona Beach Park, Bay City, Mich.

Vardelles, The: July 15-21, Electric, Fairmount, W. Va.

Vaughn, Dorothy: July 15-21, Shindler's, Chicago.

Valdings: July 15-21, G. O. H., Brockton, Mass.

Vincella: July 1-20, White City, Louisville, Ky.

WOLFF Bros.: July 15-21, McKeesport, Pa.
 Wordette, Estelle & Co.: July 15-21, Wenona Beach, Bay City, Mich.
 Williams, Barney: July 15-21, B'jou, Duluth, Minn.
 Weston, "Hod": Riverview Park, Chicago, indef.
 Wharton, Le Roy: July 15, Majestic, Fort Dodge, Ia.
 Wayne, A. J.: July 8-20, West Side, Green Bay, Wis.
 Wilson Bros.: July 15, Chicago O. H., Chicago.

Wilson, Jack, Trio: July 14-20, Orpheum, San Francisco, Cal.
 Wolford, Barry C.: July 14-20, West End Park, New Orleans, La.
 Whipple, Waldo: July 15-21, Plum Island, Mass.
 Whettens, The: July 15-21, Family, Canal Dover, O.
 Watson's Farmyard: July 15-21, Majestic, Chicago.
 Wagner, Clara: July 15-21, Airdome, Carthage, Mo.
 Wilson, Jack & Co.: Orpheum, San Francisco, Cal.

Whitesides, The: July 22, Unique, Minneapolis, Minn.; 29, Grand, Fargo, N. D.; Aug. 5, Bijou, Winnipeg, Man., Can.; 12, Bijou, Duluth, Minn.; 19, Bijou, Superior; 26, Grand Forks, N. D.
 Wills & Hassan: July 15-21, Harlem Park, Rockford, Ill.
 Waller & Magill: July 15-21, Mahila Grove Park, Tamagua, Pa.
 Wightman, Allen: July 15-21, Freeport, Ill.

Weston, Clint: July 15-21, Crystal, Anderson, Ind.

Wynne, Bessie: July 15-21, Keith's, Boston, Mass.

YAMOMOTO Bros.: July 15-21, Winchester, O.

Yeoman, Geo.: July 15-20, Bijou, Winnipeg, Man.

PARKS AND FAIRS.

Late Information from Various Sections Shows Prosperity.

King and Queen, the original high diving horses, have broken all records at Spring Grove Park, Springfield, Ohio. The animals were engaged for two more weeks. The record for the largest number of persons in attendance at the Indiana Park in Columbus was also broken during the engagement of the horses. They will be seen at Fairview Park, Dayton, Ohio, week of July 21-28.

G. W. Englebreth, booking and amusement manager of Coney Island Park, Cincinnati, Ohio, has re-engaged his Bryants minstrels for a run. They will open August 4. Mr. Englebreth is booking the best vaudeville acts he can obtain and intends to make the park the best in the locality so far as offerings are concerned.

Frank Graus's Tiroleans, five women and three men, are engaged for a run at Electric Park, Baltimore, Md.

John Seiders, secretary of San Saba County fair writes that the fifth annual fair and encampment of the association will be held at San Saba, Texas, July 23 to 26. The directors are using their best efforts to employ the best talent obtainable and the prospect of a splendid time for every one who attends is assured.

Vern Thompson made a successful ascension in a balloon at Electric Park, Joliet, Ill., July 4th.

Copeland Brothers Stock Co. are breaking records in Missouri and are reported to be doing a fine business on the Andome Circuit. They are playing several of their own bills and are well pleased with results. Recently they have been at Moberly and tomorrow will be at Sedalia.

The Thompson Enterprises gave fourteen shows at Ontario, Wis., July 4.

Manager Hook of the Majestic tent will produce his Home talent circus week of July 15 at Galsburg, Ill., with Kewanee to follow.

At the Main Street Theater the Paycen stock company is producing a laughing farce entitled, "A Crazy Idea."

Walter Keefe, accompanied by Manager Robson of Lansing, Mich., will leave for the Ten Thousand Islands, July 22d.

COL. WILL A. DUDLEY,

Editor of the Owl, Popular with People of the Show World.

Among the people of the show world in Chicago, few are held in higher esteem than is Col. Will A. Dudley, proprietor and editor of The Owl, which has successfully flapped its wings in this city for thirteen years. Col. Dudley has made his little journal an authority in its field and necessarily he has a large following.

A native of Louisville, Ky., where he was born in 1855. Col. Dudley became a printer's devil at an early age and naturally drifted into newspaper work as a reporter. He served for years on the Cincinnati Enquirer,

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BICKETT FAMILY

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 Just a few of the many press comments:
 BILL BOARD, Dec. 8, 1906—Unlike anything ever seen in New York. By far the most sensational ever shown at the Hipp. The most talked-about feature.
 NEW YORK WORLD, Jan. 6, 1907—The features of the arena bill.
 NEW YORK AMERICAN, Dec. 30, 1906—Principal sensation continues to be the thrilling act of Curzon Sisters.
 PATENT GRANTED MARCH 12, 1907. No. 847,139. Infringers will be duly prosecuted.
 Holding few weeks open in August and September only. From October 7th booked indefinitely.
 Address JOSEPH W. CURZON, Manager and Originator, Care New York Vaudeville Contracting Co., 1431 Broadway, New York City. New York mail will be forwarded.

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Philadelphia Ledger and several of the New York newspapers. He came to Chicago in 1894 and established The Owl with which venture he has since been identified.

Col. Dudley is a valued member of the Press Club of Chicago, and prominent in Masonic, Pythian and Macabean fraternity circles. He is happily married and has two children.

F. R. SALE—Tem Wood Mutoscopes. C. A. JAMIESON, Care of, Arlington Hotel, Cedar Falls, Iowa.

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MAJESTIC THEATER BUILDING

Important Notice to Artists

Department C Now booking time for coming season. Sixty weeks in middle west. Definite and courteous replies to all inquiries.

Department D Artists booked in the fairs, parks and chautauquas, controlled by this office, are requested to write in, as it is possible further time can be arranged.

Department E Park managers desirous of securing bands for next season should communicate at once. Bands are requested to communicate with this department.

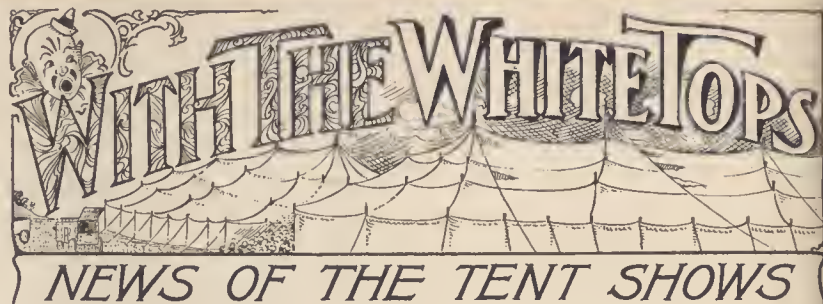
Department F All the best clubs and social organizations in Chicago, Milwaukee and St. Louis secure professional talent through this office. Artists are requested to advise exact weeks they expect to lay off in Chicago.

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95 Washington Street
Chicago



It was a great day for the billposters and others on Barnum & Bailey's advertising car No. 2, on July 4. By putting in some extra hard work, and with the co-operation of the men, Manager Victor B. Cooke succeeded in gaining a day, so that there was nothing to interfere with the enjoyment of the National holiday. And Ortonville, Minn., with its beautiful Big Stone Lake, was an ideal place for a day's recreation.

Shortly after breakfast, a couple of big hampers filled with sandwiches and other picnic provender, a box of fireworks and enough fishing tackle and bait to catch all the fish in the lake, were loaded on a wagon and transferred to the landing. There, a gasoline launch, which had been chartered for the day, was awaiting the party. The crowd piled in, Chief Skipper Cooke gave the signal, and the picnic party started up the lake for Manhattan Island. It was a ten-mile ride, but an enjoyable one. The sun was not too bright; there was a pleasant and invigorating breeze, and the launch was a flyer.

On arriving at the island, which is a wild, uninhabited spot, the circus explorers immediately took possession of it in the name of Barnum & Bailey, flung a Dip of Death streamer to the breeze, and re-christened it "Billposters' Island No. 2." The day was spent in boating, bathing, fishing and eating, with an occasional fusillade of fireworks to scare the fish and keep them from biting too voraciously. The commissary arrangements were in charge of Col. Chas. Josher Jones, the chef, who had the satisfaction of having everyone say the sandwiches and "other things" were "out of sight"—and in a little while they were in more ways than one.

Col. Jones also distinguished himself by making the biggest catch of the day—a splendid five-pound bass. The other amateur fishermen were also notably successful, and sufficient fish were caught to furnish piscatorial breakfasts on the car for several days. The effect of this exercise was evidenced by the fact that the thirsty crowd drank, during the day, 22 gallons of lemonade. The pleasure of the day was slightly marred by only one accident—and its principal unpleasantness was to the victim. E. Phhibitionist Tice, the commander of the billposting brigade on Car No. 2, fell off a rock into the cold water of the lake, despite the fact that he was wearing a brand new waterproof suit, and was soaked to the skin. He was rescued and dried out, however, without any serious results. And it is recorded that Eddie didn't even swear.

The launch carrying the circus party returned to Ortonville about 8 o'clock, and a couple of hours were spent in illuminating the sky with about \$75 worth of up-to-date fireworks. It was a creditable display, and although the car lay a considerable distance from the center of the town, it attracted a great deal of attention. The effect from the lake was especially brilliant.

The full list of those who participated in the picnic and celebration follows: Victor B. Cooke, manager; Silent Walter Heller, Josh Billings, Student Fenton, Larry Sullivan, John Sullivan, Bert Foster, Edward Hanson, Jimmy Lyons, Harry White, "Sunny Jim" George Bartis, Davy Crockett Muir, Doctor Milton Frawley, W. Vandien, Uncle Dick Baldwin, Master Joe Hyland, J. Druker, Col. Jones and Mel Kirwin.

W. C. Whiteman, editor of the Ortonville "Herald-Star," who also spent the day on the island with his family and several friends, said: "That was the best lot of fellows I ever saw on a stag picnic, and I never saw men enjoy themselves better or more sensibly."

C. E. Whitney, secretary of the Campbell Bros. Shows, writes from Idaho Falls, Idaho, under date of July 5, as follows:

"Sickness has compelled the departure of Campbell Bros. attaches the past week. Henry Gilbertson, who has the privileges, was compelled to remain in the hospital at Red Lodge, Mont., on account of a severe attack of erysipelas. He received improper treatment there and rejoined the show at Butte, Mont., on July 3, in a very serious condition. At present writ-

ing he is in the hospital at Butte, his wife staying there with him.

"Chas. Mizuno, who for the past seven years has managed the troupe of Japanese performers with the show, left us at Butte on July 3, for his home in Japan. Mizuno is suffering from catarrh of the stomach and can hardly recover. His son, Coc Mizuno, will manage the troupe in his stead.

"Lew Dickinson was compelled to abandon his position as door talker with the side show, to seek relief from consumption. The best wishes of all accompany him.

"Snapper" Garrison, bicycle clown, joined the show at Idaho Falls, Idaho.

"Paul Gore and his twenty-three musicians are giving Campbell Bros.' patrons a high quality of music. The organization is an excellent one and meets with praise everywhere.

"One of Sie Hassan Ben Ali's troupe of Arabs had his knee thrown out of place during the evening performance at Dillon, Mont., July 4. The injury is a very painful one and will keep the victim out of the game for several weeks.

"Billings, Mont., gave Campbell Bros. the largest day's business the show has ever had—and that without turning them away.

"Harry Kelly, steward for the Campbell Bros. shows, has been almost pestered to death by the gang around the show sending him the anxious owners of owls, three-legged horses, two-headed calves and other great (?) curiosities, who want to dispose of them. Kelly turned the tables on his tormentors the other day when he actually purchased two coyote pups for two tickets. The animal men refused them cage room and Kelly is caring for his pets at the cook house.

"Col. J. C. O'Brien, lessee of Campbell Bros. shows, furnishes this roster: C. D. Sym, manager; Barney Kruntz, Tattooed man; Miss Fay Geraldine, snake enchantress; Miss Ida Nettle, vocalist; Miss Corcoran, vocalist; Madam Roy and son, Albinos; Tom Brockman, giant; Prince Gorgo, Zulu; E. M. Vernelo, punch and magic; Madam Inez, mind reader; Baxter Reynolds and his Tennessee Minstrels; Miss Flossie La Blanche, strong woman.

"E. M. Vernelo, magician with the side show, was compelled to go to Chicago July 5 to secure treatment for his eyes. Wm. Veno will take his place during his absence."

The Buffalo Bill advance car No. 2 arrived in Chicago last week under the management of Dan DeBaugh and a strenuous billing campaign was inaugurated.

Writing from Hutchinson, Kan., under date of July 6, John G. Robinson, manager of the John Robinson Ten Big Shows, says: "We had a big time at Emporia July 5; 20,000 people were in the city for the home-coming celebration of the fiftieth anniversary of the town."

"The Siege of Jericho," Gregory's new pyrotechnical spectacle, opened to big business at Peoria, Ill., July 3. The Peoria press were unanimous in praising the merits of Mr. Gregory's latest creation, and from all reports, it is fair to presume that he will have an eminently successful season.

The Silver Family Big Tent Show is doing good business in Michigan, playing return dates in towns that have been on their route for the past twenty-five years. The roster of the show is as follows: Bert Silver, manager; G. Earl Silver, assistant manager; A. J. Prestore and W. Dill Hillman in advance; Silver Family of eight musicians; Mont Peters, triple bars; Confield and Van Horn, double traps and ladder; Leota, contortionist; Earl Silver, juggler; Degolda, comedian and clown; Art Green, clown; Harry McMonnis, singing and dancing comedian; Buster & Buster, clown comics; Clow & Sigbee, musical team; thirty people, twenty-five head of stock; eight wagons; two sleeping cars and two advance rigs. Mail addressed to Crystal, Mich., will reach the show at any time.

The Great Lugal shows have closed and gone into quarters at Hamilton, Ohio. It

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was an eight wagon outfit which started its career May 1 at Eaton, Ohio. The cold weather early in the spring crippled the organization and it was not able to recuperate.

E. M. Verno, who has had charge of the inside of the Campbell Brothers Annex, is in Chicago having his eyes treated and is under the care of specialists. He hopes to be able to rejoin the Campbell Brothers organization within the next four or five weeks. His wife, professionally known as Madam Inez, continues with the Campbell Brothers Shows. During Mr. Verno's absence, William Veno has assumed his duties.

BUFFALO BILL'S SHOW.
Big Aggregation to be Seen in Chicago Next Monday.

Buffalo Bill's Wild West Show will open its Chicago engagement at Sixty-third street and Drexel avenue next Monday. It will remain there until Saturday night when it will move to Harrison and Loomis streets and open Sunday afternoon. It will be seen there for four days and on August 1 it will open at Racine and Addison avenues. It will close the Chicago engagement on Saturday night, August 3. From Chicago it goes to Aurora for one day.

The big feature of the show this year is the battle of Summit Springs. Two performances will be given each day. The congress of rough riders of the world, fancy and difficult shooting and general scenes of western life make up the entertainment. This will be the first appearance of the show in Chicago for five years and its advent is eagerly awaited.

Notes from the Pawnee Bill Show.

Pawnee Bill's Historic Wild West and Great Far East Company on its first trip through the Dakotas created a record for itself. In nearly every town the show met with opposition which apparently had little, if any, effect on its business.

From general reports the farmers are behind in their work owing to the late season this year, but they found time enough to pay us a visit, for with one exception (Yankton, S. D.) we had capacity business.

The show is creating a very favorable impression through this territory. Mr. and Mrs. Coxe of the Barnum & Bailey Show were visitors at Fargo, N. D.

One of the banner houses so far this season was Pierre, S. D. It is the terminus of the C. & N. W. R. R. and is a typical frontier town. Indians, cowboys, ranchmen and money are the predominating features. Scotty Phillips, one of the prominent men of the northwest, owns a large ranch near Pierre, where he has a large herd of buffalo. Major Lillie and party were entertained at the ranch on Sunday. Buffalo was the chief topic of conversation, as buffalo are the Major's weak point, owning a large herd himself which he keeps on his ranch near Pawnee, Okla.

Eddie Thorn, Punch and Judy and Callicott & Holder's Black Top are among the new faces who have joined our forces lately.

TENT SHOW ROUTES.

Al. G. Barnes Trained Wild Animal Shows—July 13-19, Winnipeg, Man.; July 23-Aug. 3, Fargo, N. D.

Barnum & Bailey's—July 15; Sioux Falls, S. D.; 16, Sioux City, Ia.; 17, Mitchell, S. D.; 18, Aberdeen; 19, Ortonville, Minn.; 20, Fargo, N. D.

Buffalo Bill's Wild West—July 15, Erie, Pa.; 16, Ashtabula, O.; 17, Cleveland; 18, Sandusky; 19, Toledo; 20, Fort Wayne, Ind.

Carl Hagenback-Wallace Shows—July 15, Lapeer, Mich.; 16, Bay City; 17, Lansing; 18, Adrian; 19, Coldwater; 20, Elkhardt, Ind.

Forepaugh & Sells Bros.—July 15, Portsmouth, N. H.; 16, Haverhill, Mass.; 17, Lowell; 18, Taunton; 19, Newport, R. I.; 20, Pawtucket.

Kemp's Wild West—Pittsburg, Pa. Indef.

Lambrigger's Zoo—July 15-20, Elkhardt, Ind.

Leon Washburn's—July 15, Salem, Mass.; 16, Wakefield; 17, Malden; 18, Waltham; 19, Hudson; 20, Clinton.

Lucky Bill Shows—July 22, Lawrence, Neb.; 23, Blue Hill; 24, Bladen; 25, Camp Bell; 26, Upland; 27, Hildreth; 28, Norris & Rowe's—July 15, Carman, Minn.; 16, Morden; 17, Killarney; 18, Deloraine; 19, Souris; 20, Neepawa.

Pawnee Bill's Wild West Co.—July 15, Little Falls, Minn.; 16, Cloquet; 17, Duluth; 18, Superior; 19, Rice Lake; 20, Menomonee.

Robinson's, John—July 15, Galena, Kas.; 16, Joplin, Mo.; 17, Carthage. Ringling Bros.—July 15, Macomb, Ill.; 16, Rock Island; 17, Monmouth; 18, Fort Madison, Ia.; 19, Centerville; 20, Brookfield, Mo.

Sells-Floto—July 15, Alamosa, Colo.; 16, Walsenburg; 17, Trinidad; 18, La Junta; 19, Rocky Ford; 20, Lamar.

Starrett's Shows—July 11-20, Little Washington, N. J.

RAYMOND EN ROUTE.

Interesting Gossip from Peoria, Monmouth and Other Points.

PEORIA, Ill., July 6.—It was with sweet anticipation that I journeyed into Peoria, to see Gregory's amazing spectacle "The Siege of Jericho," that has been delighting vast audiences at Lake View Park.

The pyrotechnical display surpassed anything that I have ever seen and the 350 performers in native costume present a truly imaginative picture of the described Jericho. Added to brilliant illuminating effects and the fireworks, a program of high salaried vaudeville artists furnished a varied entertainment.

The restoration of the historic city of Jericho was a marvel within itself, correctly following architecture of the period of Palestine at the time of the invasion of the Israelites. The city standing on a hill is surrounded by a turreted wall which is battered down by Joshua, totters and falls with violence realistic.

Mr. Gregory is to be congratulated for placing before the public the most magnificent outdoor spectacle ever constructed.

Marie De Trace, the ingenue of the Paycon stock company met with an accident July 4th. Some malicious person fired a sky rocket through the window of her room at the Grant hotel and she was burned severely. Miss De Trace made her reappearance at the matinee today and was given a big reception.

Weast Theater is supplying burlesque (cooled by electric fans) for its patrons. When I saw Manager Barton, he was all smiles, which is a good sign that his stock company is a success. "Tonopah," written and staged by Louis Worth, is underlined for week of July 8-15.

The stock company at the Stone Hill Theater produced "The Widow and the Fool," a society comedy drama, week of July 8th. Manager Graves informs me that his Wednesday souvenir nights are making a big hit.

I have been informed by good authority that the Air Dome played to 3,127 people Friday night, July 5th, with the mercury hovering around the 90 mark.

The James F. Fulton stock company are holding the boards and on July 8th will produce for the first time in this city at popular prices, Hoyt's greatest comedy, "A Texas Steer."

Edwin Haddy, the sensational aerial gymnast, will be one of the feature vaudeville acts.

Marie James and her Brooklyn Military Band, Chapman Sisters, Tony, pride of the South, Romain and Campbell, E. A. Allison, Fary Pumb and animated pictures, will furnish the program at Al Frisco Park week of July 8th.

Symonds and Odell, Edward McDonald, Brooks and Kingman, Pauline Moran and the Redman Band were the attractions at Windmont Park, Kewanee, Ill., week of July 8th.

The fourth annual assembly of the Monmouth Chautauqua will be held Aug. 13th to 23rd. The program includes: Innes and his band; The Schubert Quartet, Pauline Johnson, Frank Caldwell, Geo. R. Stuart, Gilbert A. Eldridge, Wm. E. Geil, Marie Josefa, Edith Wheeler and D. W. Robert's moving pictures.

MINNESOTA STATE FAIR

The managers of the Minnesota State Fair, at St. Paul, Minn., which is to be held shortly, promise one of the greatest fairs ever held in the state. Secretary W. L. Agnew announces that the Publicity Club of Minneapolis is issuing circulars advertising the coming event and otherwise greatly assisting the fair officials.



WARNING!
TO VAUDEVILLE ARTISTS

This is the Fellow,
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That Get the Time,
That's "Two-a-Day,"
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Poker.....\$2.50	A new book of Mysteries.....4.00
Dancing Skeletons.....1.25	The Floodean Songster.....4.00

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RAYMOND'S

Weekly Budget

PROFESSIONAL NEWS AND COMMENT
BY EDWARD RAYMOND.

A E. MEYERS, whose hobby it is to always make good with his patrons, strenuously maintained his reputation in that respect while in St. Louis week before last. Meyers was to furnish for one of the big parks a sensational novelty act in which the artist allows an automobile to run over him. The act failed to arrive in time for the opening so "Dolph," rather than have his audience suffer disappointment, did the turn himself. The act from his point of view was a success, with a giant question mark after the word success. Mr. Meyer is now wearing one comedy shoe and the desk drawer that used to shelter only the flask of "Old Underoof" contains a big bottle of arnica also.

The Majestic theater at Madison, Wis., closed June 30 for the summer. Extensive alterations will be made before it reopens in September. Among the improvements will be a new balcony and a new orchestra also will be installed. This house was one of the biggest money getters on the circuit last season.

F. B. Winter, manager of the Crystal theater, Milwaukee, his new touring car and a big cloud of dust passed through Chicago last week enroute to Grand Rapids.

Walter Keefe has returned from Winnecone, Wis., where he was the big speechifier July 4th at the Home Coming celebration. Mr. Keefe says the town folk like to hear him talk. So do I, as he always has a bunch of news.

Muskegon, Mich., is fast becoming a trouper's retreat. Among those who are there for the summer acquiring fish stories and tan are: Miles McCarty, Courthope and Forrester, Ann Hamilton, Foster and Foster and many others.

Dave Beehler, of the Association forces, made a flying trip to Kansas City and St. Louis in the interest of the band department.

Gill, Talbot & Co., after a long engagement on the coast have been booked 32 weeks with the Association. Mr. Gill was last seen here playing the title role in "Puddin' Head Wilson."

Charles Hall, manager of the Chicago Coliseum, left Chicago last week in his touring car for Denver. Three weeks time will be consumed by Mr. Hall before his return to the city.

Natiello and his band of Louisville opens at White City, Chicago, for two weeks, commencing July 14. This is his first appearance here.

Bert Smith and wife (Miss Meredith Meredro), musical director and prima donna of Jesse L. Lasky's "Stunning Grenadiers" company, passed through Chicago last week en route to their home in Denver.

His vaudeville act enlists the services of a dozen people and played last week in Montreal. From Montreal the act jumped direct to San Francisco, where they begin their Orpheum circuit tour, working east over the entire circuit. Mr. and Mrs. Smith will join the act on the coast after finishing their vacation at home.

Miss Sophie Brandt was lucky enough to spend her birthday in Chicago July 4. On the following morning she left for New Orleans, where she will sing a two weeks' engagement at West End Park. Miss Brandt will continue in vaudeville next season.

The Four Harveys, European wire walkers, completed their American tour recently and jumped from Frisco to Buda Pest. Before they left New York they signed with the United Booking Offices for forty weeks, which, according to the lightning calculation of Manager Percy Harveys, means a travel of 125 miles on the thin German wire.

Martin Beck, general manager of the Orpheum circuit, having sailed on the Kaiser Wilhelm, arrived in Paris July 8, where he was joined by his wife and children and President Meyerfeld. Both gentlemen will return the first week in August.

James and Elsie Finney, champion swimmers of the world, arrived in Chicago from California last week and presented their "tank" drama at the Majestic theater. Mr. Finney has a new novel idea which is attracting attention. As a concluding feature of their act, Capt. Finney sinks to the bottom of the tank and apparently goes to sleep and forgets to wake up. It will be found an interesting experiment to draw a long breath as Capt. Finney descends and try to hold it until he finishes his sub-aquaeous siesta.

C. E. Bray, of the Orpheum circuit, returned to New York last week. He was accompanied by Mrs. Bray.

Newspaper reports are funny, sometimes. On a recent Orpheum bill there appeared the sisters and brothers Fords, world's best dancers, as all followers of the continuous know, and also the Patty Bros., head equilibrists. It will be remembered that the Patty boys conclude their act by Alexandra's remarkable feat of walking down stairs upon his head. So much for explanation. One critic wrote "The Ford boys and girls danced their heads off." Of the Patty Bros. he wrote: "The Patty Bros. have an act that would knock you off your feet." This follows the average vaudevillian's objection to being improperly or incorrectly billed or commented upon.

Jules Bistes, manager of the Orpheum at St. Paul, Minn., last season, will manage the New Orleans Orpheum the coming season. Mr. Bistes is now handling the West End Park, New Orleans, which is booked by C. E. Bray.

Richard Maddox, who last season played the dutch comedy part with "Nettie, the Newgirl," will handle the dutch part with the Kilroy-Britton production of "The Candy Kid," which opens at the Alhambra theater tomorrow.

Franklin Wright will send the following productions on tour next season: "Nettie, the Waif," "Mattie Vickers in Edelweiss," "Her Great Sacrifice," and "Across the Isthmus."

Meyers & Cohan's production of "Toyland" begins rehearsals July 25 under the stage direction of Sam Morris, one of the authors, and Wm. C. Cushman. Mr. Cushman is a member of the well known vaudeville team of Cushman & St. Clair, and he will play the part of the Toy-maker in the piece.

B. Jacobi will go in advance of B. C. Whitney's road company of "A Knight for a Day," in which Eddie Redway is to be featured.

Will J. Jossey spent last week at Antloch, Wis., on a fishing trip.

Pete Dunsworth on the closing of the Sid Euson summer stock, has booked for several weeks in vaudeville and will play dates until he opens the regular fall season with Waldron's Trocadero Burlesquers.

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Inventor of California Arrow Writes Exclusive Story For
The Show World.

BY THOMAS S. BALDWIN

I HAVE been asked by the editor of THE SHOW WORLD for a brief article regarding my experience in navigating the air. In speaking of my efforts in the field of aerial navigation, the name of the California Arrow associates itself at once with any narrative I may make. The California Arrow is my airship which has made, I believe, more successful flights through the air than any other craft built to navigate the air.

My airship was the one from which nearly all of those now making flights about the country were designed. The California Arrow was constructed in the summer of 1904 and made its initial flight at Oakland, Cal., on August 14, 1904. The first flight took place early in the morning before the Oaklandites were awake, as I was very anxious to ascertain what the California Arrow would do, and did not care to have any publicity at the time. But the little craft sailed swift and true over the tree tops and as I glided along with the wonderful exhilarating sensation known only to the aerial navigator, I knew at last that the California Arrow had come to stay and its success in the near future bore out my prediction.

Takes Airship to St. Louis.

I immediately took the airship to the St. Louis Exposition, and after making a number of changes and improvements to render the craft more practical, I first sailed in St. Louis before the general public in October, 1904. In the meantime I had reconstructed the framework and in doing so increased the weight to such a degree that it made it unsafe for me, a man of 225 pounds, to ride the little airship.

While I was working on the frame, I met a young man named Roy Knabenshue, and he was very enthusiastic over the construction, and watched everything with eager eyes as he had made several ballooou ascensions and knew what the sport was. But the airship was a new proposition to him and when the time came, and he saw that I could not ride the craft, he became so eager to try that I decided to let him do so. He thoroughly enjoyed his new work and at last it was agreed that he should continue to ride the California Arrow during the remainder of the engagement at the Fair. Mr. Knabenshue made some very pretty flights for me while in St. Louis. From St. Louis I took Mr. Knabenshue to Los Angeles with me and during the winter of 1904 he rode the machine with even greater success than in St. Louis. From Los Angeles I went to the Portland Exposition, but at the last minute Mr. Knabenshue decided to go into the business for himself, and he left me in Los Angeles.

Beachey Joins Baldwin.

In San Francisco I secured a young man, Lincoln Beachey, and took him to the Portland Fair and broke him in to ride the airship during the Exposition in 1905. During the engagement there, out of 25 starts, the airship returned to the exact starting point 23 times. Mr. Beachey is a very capable young man and could handle the California Arrow with the greatest ease, up and down the streets and over the tall buildings, alighting and delivering messages, rising and sailing back to the grounds with return answers. Indeed, the airship seemed a thing of life.

After the Exposition, Mr. Beachey decided to go into the business for himself, and I then decided to ride

my own machine. Since then I have enlarged and improved the craft to a marked degree and last season out of 53 starts, I returned to the starting point 51 times. On the one occasion when I failed to get back was in Louisville, Ky. It was night when the engine gave out, and drifting in the dark, I came down in a field and deflated, so that the California Arrow and my-



THOMAS S. BALDWIN AND HIS FAMOUS AIRSHIP.

self were compelled to return to town in a wagon on top of a load of hay. The other time was in Dayton, Ohio, when the engine gave out, but the Arrow and myself came back this time in more style, I in an automobile and the airship sailing along behind in full glory. That break was easily fixed and this was an end to my troubles for last season.

I always try to make my by-word "success," and nothing but success will answer. With my knowledge of aeronautics, having made two ballooning trips around the world, I feel that I know almost as much about the subject of aerial navigation as any man now living. I never agree to do the impossible, and rather underestimate what the California Arrow really can do, for I would rather have a little surprise in store for the people that will please them, than to come away leaving disappointment in my wake by having agreed to fill a bill that I knew could not be filled.

AMERICAN DRAMATISTS GAINING RECOGNITION

What We Lack Here Is Not Good Plays But Competent
Play Readers.

BY GRANT HAMILTON

IT is a common complaint of American authors that so few native dramatists have any chance on the American stage. It is true that outside of a few stereotyped writers like Harry Smith, the librettist, George Hobart, the writer of "May Irwins," and George Thomas, native

agers, will tell you that picking a possible dramatic success is a riddle under any conditions. The unique experience of one American manager seems to show that what is lacking in America is not good plays, but good play-readers—not native talent in writing, but native talent in judging the possibilities of a dramatic work.

Walter N. Lawrence, manager of the Madison Square Theater, New York, is the hope of the American dramatists. He has picked up more unknown writers with success in the last five years than have all the big "syndicate" managers in three times that period. Beginning with "Mrs. Temple's Telegram," he has had a series of successes with American plays of which most conspicuous are: "The Man On the Box," "The Prince Chap," and "The Three Of Us."

Plays Often Grilled.

It is an interesting study to one who looks on at the game to see the critical comment on Mr. Lawrence's productions by the independent critics of the New York newspapers. For there are independent critics—men of trained judgment who say what they think about a play without regard to the feelings of the manager. Mr. Lawrence has never yet had a production which has not met with some degree of critical condemnation. Yet these analysts, while proclaiming that his plays are not quite up to their standard of construction, end by saying that there is no question of their popular success. They all admit that somehow these plays touch the key-note of human nature.

The Three Of Us Has Faults.

Looking from the front of the house at Laura Nelson Hall in "The Three of Us," which just closed at the Garrick Theater, and admitting the unalterable conviction that if I had passed on it in the manuscript, I should have found it wanting in dramatic requirements, I admit, even to myself, that it has interested me from the beginning to the end, that it has made me laugh and almost cry, that my heart has gone out in sympathy to the many characters it presents—that it has achieved with me even in my critical mood, all that a play could be expected to achieve. And somehow Mr. Lawrence has seen this quality in the manuscript as I would not have seen it and taking it from the hands of an absolutely unknown woman writer, ventured to stage it for a New York run. And it not only ran for 227 nights there, but repeated its success in Chicago.

Good Playwrights Here.

In common with many other Americans, I believe that there are in America just as good playwrights and actors as were ever born across the sea. It is not necessary as Wilton Lackaye once said, to import a Bernard Shaw from Ireland to England, to write a play for America—a play as Lackaye facetiously added, "that was presented by Arnold Daly and prevented by Anthony Comstock."

Plays like "Shenandoah" and "Alabama," "Uncle Tom's Cabin" and "In Old Kentucky" all are purely American and they made American hits. American pathos, American humor, American history, American tragedy, all present fields for the modern playwright that should not be overlooked. An American wants to see American plays, he wants to applaud American genius, and as I have pointed out, the man who gives him the opportunity will be the man of the future who will succeed.

talent does not have much show. The big theatrical managers go to London and Paris for tried productions instead of risking their money on productions of plays by American writers. That is, as has been charged, in some degree a commercialization of the drama.

Unquestionably, an American manager runs his theater to make some money and it is a much surer way of making money to offer Americans a well tried plan than to spend \$10,000 putting on an uncertain quantity. Yet one American manager has made good so frequently with the uncertain quantity that the question naturally rises, Are not the great theater managers afraid of their own judgment? Does not their experience prove their incapacity for judging plays in manuscript?

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If there is one thing above another that makes a path of thorns for a musical comedy when playing the kerosene circuit, it is the indifferent orchestras usually encountered. Just before going on at the Majestic theater a few days ago to do his monologue turn, Cliff Gordon, the "German politician," told me an incident that occurred in a little town in Canada last season when he was starring with "In New York Town." Cliff Meech, musical director of the show, called the orchestra together for the rehearsal and made up his mind it was pretty bad when he found it was composed of everything from a butcher to a bank clerk. The first one or two numbers went all right and Mr. Meech was congratulating himself that he had formed a wrong opinion of the musical ability of the men. The third number was a march played in double quick time, furnishing the inspiration for some rapid evolutions by the chorus. After the first two or three bars the flute player ceased playing entirely, and bringing the others to a halt Mr. Meech turned to him for an explanation. "You'll have to play that slower," he said. "I've only been practising a couple of weeks."

Here's a story Cliff Gordon tells on Boonton, New Jersey. While playing the lead with "In New York Town" he always picked up some local gags in every town to work off with his other comedy stuff. Barber shops usually proved prolific places for gaining information of this kind.

"Can you tell me something of topical interest that I can use for a gag in the show tonight?" inquired Mr. Gordon of a Boonton barber. The word "topical" seemed to be a sticker for the barber, for he answered, "What do you mean, women?"

"No, no," replied Mr. Gordon, "I mean something that has happened that the people here are greatly interested in."

"Well you might mention that we've got a new bowling alley," replied the barber.

Adolphe Poiriers, of the Three Poiriers, who are presenting their sensational bar and ring act on park time this summer, closes his performance with what is known as a double dislocation of the shoulder, after which he does a double somersault from the bar. The double dislocation is accomplished on a sixteen-inch bar, and is a very difficult feat to do and looks even more so to the audience. While presenting this turn a few months ago at a small town in Wisconsin a man fainted in the audience and had to be carried from the theater. Mr. Poiriers was later introduced to the gentleman and to his surprise found him to be a man of unusual strength and on his own testimony in the very best of health. Of the thousands of ladies who have witnessed the act in the five years it has been given, both in this country and abroad, not one has ever been similarly affected, although many turn their heads away and smothered exclamations of fear are usually distinctly audible at every performance. Since this incident Mr. Poiriers has relieved the tension somewhat by going through the act with a smiling face.

According to a recent issue of the Waterloo (Iowa) Courier the Yankee Robinson circus came very near not giving a show at Hawkeye, Iowa, all

on account of the temporary loss of the cook's wooden leg. The Yankee Robinson is a wagon show owned by Col. Fred Buchanan, the sponsor for Ingersoll Park and other Des Moines enterprises. It seems that the cook in turning in for the night on his perch atop the cook wagon removed his wooden leg in order to secure greater comfort. When he awoke next morning on the lot it was no where to be found. Without the leg there could be no breakfast and without breakfast no work could be accomplished, and no work accomplished meant no show. Such wailing and gnashing of teeth has never been known before in the annals of the canvas world. The Courier says that nine o'clock came and no leg; ten o'clock, no leg; eleven o'clock, no leg. At a quarter past eleven a sturdy tiller of the soil came to the show grounds, bringing what he supposed was a new kind of tent stake, and which he had found on the road. No time was lost in passing the word that the cook was again in possession of his useful wooden member, and a belated breakfast was served. The circus packed the tent twice at Hawkeye, and at both performances the farmer who saved the day and his whole family occupied seats that didn't cost them a cent.

A gentleman who has made a comfortable fortune in the manufacturing business in Chicago decided last fall that he would visit the little old home town in Wisconsin where he was raised. It was the first trip there in fifteen years and he pictured to himself the satisfaction he would take in greeting the old friends, who would hardly be able to convince themselves that this prosperous, well-groomed man was the green country youth they had known in former days. As his train pulled into the familiar old station, he was surprised to see a much larger throng on the platform than he had expected there and hastily concluded his friends had prepared a little demonstration for him. He tried to think of a few appropriate words to say to the crowd, but to his amazement when he stepped from the train no one even seemed to notice him excepting two or three friends, whom he had written to meet him. Following the gaze of the crowd, which was composed mostly of boys of the hero-worshipping age, he saw a plainly dressed, sunburnt young man alight from the train. Considerably crestfallen the Chicago man turned to one of his friends and said, "What in the world has that young man done to make himself so popular?" "Nothing particular," replied his friend, "he has been driving a twenty-horse team in a circus parade all summer."

Roberts Joins Roberts.

Thurloew Roberts has been engaged as leading man for Florence Roberts in Zira next season. Miss Roberts will play almost entirely in western territory next season.

Returns to the Stage.

Grace McArt, the pretty daughter of Superintendent John McArt of the Garrick theater, returned to the stage recently after a vacation of two years. Miss McArt was formerly connected with "The Tenderfoot" and "Forbidden Land" companies and with Ben Jerome's vaudeville act. Miss McArt is a clever singer and dancer and has many friends.

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MAMMOTH FIRE SPECTACLE WINS FANCY OF DENVERITES

"Fighting the Flames" Spectacle, Under the Management of George W. Porter, a Complete Success.

A MAMMOTH production of "Fighting the Flames" has made its appearance this season at Denver, Colorado, under the management of George W. Porter, who for two seasons was in charge of the mechanical department of the Fire Show at the White City. This splendid exhibition, which is installed at Manhattan Beach resort in the suburbs of Denver, and under the shadows of the lofty Rocky Mountains, is owned by the Aladdin Company, and is drawing crowds that are exceeding the expectations of the management.

The claim of this company that it has the largest and best Fire Show in the world, is substantiated by glowing reports from Denver. People who have seen the Aladdin show and all of the other similar exhibitions in the East, declare that the new venture is perfect in all its settings and details and that the realistic affect of not only the conflagration, but the street scenes that precede the fire, are so natural that spectators in the grandstand need but a small power of imagination to make them believe they are comfortably seated in some building in a section of a big city and are gazing down upon passing activities and exciting events of every-day life.

Chief W. E. Roberts, formerly in command of the Denver Fire Department and a firefighter of many years' experience, is in command of the Aladdin fire department. Chief Roberts has a national reputation and is known to every veteran fire chief in every city in the country. Under him are experienced firemen who were formerly connected with the Denver fire department. The other members of his three companies are young men who have been drilled into the service by the veteran chief. Under his able direction they have perfected themselves in their work.

While Chief Roberts was in command of the Denver Fire Department he took an exhibition drill team of ten men and four horses to Omaha to attend the Trans-Mississippi exposition, where they won many honors in the various contests. A number of these men, who were trained and drilled by Chief Roberts, have appeared in fire exhibitions in various parts of the United States and in Europe.

The famous gray team, Pete and Con, who were victors in many contests while attached to the Denver Fire Department, are now connected with the Aladdin show. These horses, together with nine other trained and seasoned fire horses, were secured through Chief Roberts when he associated himself with the Aladdin show.

Chief Roberts began his career as a firefighter in 1876 on the volunteer fire department of Denver. When the paid department was organized in 1881 he was made Assistant Chief. He was made Chief in 1894 and held that position until 1903. At that time he became interested in mining and still retains his interests. While head of the Denver department he attended the annual conventions of Fire Chiefs and was personally known to all the Chiefs of the association.

George W. Porter, general manager of the show, also has a national reputation in his line. His experience and clear judgment was largely instrumental in making the Chicago White City Show what it was for two seasons while he was connected with that exhibition, and his fame and reputation became so well established that when the Aladdin Company sought a man to produce a fire show that would surpass any thing of its kind in the world,

Mr. Porter was selected to take full charge of building the show and subsequently its management.

Mr. Porter as a mechanical engineer ranks among the foremost of the world and it was his pyrotechnic designs and novelties that made the Chicago White City Fighting the Flames show the talk of the amusement world.

No show has been better advertised than the Aladdin show. This department is under the management of A. W. Sowers, a newspaper writer of Denver, member of the Denver Press club, and one of the best publicity men in the West. He belongs to the younger set of Western newspaper men and in his work of advertising the Aladdin show, he has used modern



FIGHTING THE FLAMES IN DENVER.

methods that have brought quick and exceptional results and which have been gratifying to the management.

No expense was spared in building the Fire show at Denver. The largest and most substantial grand stand in the city was constructed with a seating capacity of 2,000. This grand stand is 223 feet long and extends along the side of a main street that is 283 feet in length. In the center of the main thoroughfare is an intersecting street that runs into a back street, 203 feet long. On the opposite side of the main street are two blocks of buildings ranging from two to five stories in height. Buildings are also constructed along the cross street and along the back street. A trolley car passes along the main thoroughfare and winds to the back street along the intersecting street.

Already the Aladdin Fire Show is lining up for future engagements. Many offers have been received by the management from other cities, both East and West for next summer, and the company is considering one proposition to go South for the winter.

The former director of the Morrison, (Ill.), band, is now permanently located at Tulsa, Okla.

FREDERIC THOMPSON TO MAKE NEW PRODUCTIONS

New York Promoter Says Chicago Is Ideal Producing Center of United States.

COME on back to New York. I am going to make a million for us." This was Frederic Thompson's telegram to his partner, the late "Skip" Dundy, when the latter was preparing to go to the St. Louis World's Fair and establish a number of concessions there. And the brief message sums up Thompson's character. He is the ideal promoter of the Twentieth Century—a man who dreams things and then goes ahead and brings them into realization. Within a few years he has advanced from the ownership of a one-horse concession at the Omaha Exposition to the position of leading showman of

The success of Brewster's Millions, both here and in England, where it is having a great run, has induced me to direct more of my time to this field. Next season I will have four companies playing this piece and I intend to make two, and possibly three, new stage productions. The first of these will be called 'Polly of the Circus,' written by Edgar Selwyn and Margaret Mayo from a scenario of my own. Mabel Taliaferro will have the title role, and Earl Brown, Harrison Armstrong and a number of other famous players will be prominent in the cast. It is very likely Chicago will witness the premiere of Polly of the Circus and I am now negotiating with a manager here in regard to producing the play at his house.

New Revolutionary Play.

"Another new production I will make will be a play of the American Revolution. It is constructed along absolutely new lines and gives opportunity for a number of lavish scenic displays. The opening will be in Boston, but I hope to bring this piece to Chicago early next season. My third production will be, in all probability, delayed until spring, for the reason that I must first go to Europe to find the man who gave me the idea for it. These three productions are the only ones I have in immediate view, but I shall make a great many more from time to time and I intend to produce several of them in Chicago, as I regard this city as one of the best first night locations in the country. Plays which have their premiere in Chicago are always given a fair hearing and are almost universally successful.

"I still retain my interest at Luna Park, Coney Island, and although the late spring was disastrous to us, telegrams I am receiving now state that the business has picked up wonderfully with the warm weather and things are now rushing along in fine shape at the big ocean resort. The great ship wreck spectacle, which is an elaboration of the third act scene in Brewster's Millions, is making a tremendous hit and I fully believe that it is the finest scenic spectacle ever conceived. The stage shows an ocean beach and by a combined arrangement of lights and scenery we produce the effect of waves rolling towards the audience and breaking into clouds of spray. This is an effect that producers have been trying to reach for 25 years and it is bound to be imitated far and wide."

Thompson's Remarkable Career.

Frederick Thompson's career is one of the most remarkable in the history of amusements. He and his late partner, "Skip" Dundy, met at the Omaha Exposition, where they had rival concessions. They formed a partnership which lasted until Dundy's death and in the few years they were together they conceived and launched several gigantic amusement enterprises, including Luna Park and the New York Hippodrome.

Thompson's interests are so wide that he himself can scarcely keep track of them. It is stated that with the exception of one or two of the big circuses he owns every elephant in America, renting them to showmen. He has 36 complete shows at Luna Park alone. On his trips to Europe to secure acts for the Hippodrome he insisted on securing the very finest, paying salaries which at first staggered his backers. Although not actively connected with the Hippodrome, he still owns stock in the company amounting to more than \$500,000. He is an expert architect and electrical engineer, and as a stage producer Thompson stands supreme.

the country today. Now he is in the dramatic field and already his first production has scored one of the biggest hits of the season.

Mr. Thompson recently visited Chicago to witness the opening performance of "Brewster's Millions" at the Colonial Theater. A SHOW WORLD representative had a brief interview with the man who conceived and brought to realization the New York Hippodrome, the greatest amusement enterprise of the age.

Chicago Good to Thompson.

"Well," said the 32-year-old stage wizard, "Chicago has been good to me—in fact, I owe a lot of my success to your city. I studied architecture and electrical engineering in Chicago as a boy, and from Chicago capitalists came the money which enabled Mr. Dundy and myself to construct the big Hippodrome. It was the success of our first Hippodrome spectacle, The Yankee Circus on Mars at the Auditorium, which put the idea into my head of creating such spectacles for the stage. And now Chicago has shown that it appreciates Brewster's Millions, so I guess I ought to be very well satisfied with Chicago.

"I am going into the theatrical field on a larger scale than ever before.

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